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UNIVERSITY OF ILLINOIS

# Rhetoric 1 and 2

Manual and Calendar

FOR

1940-1941



Published by  
CHARLES W. ROBERTS  
Urbana, Illinois  
1940

Rhetoric 1      Section..... Room.....

Instructor .....

Office .....

Office Hours .....

Rhetoric 2      Section..... Room.....

Instructor .....

Office .....

Office Hours .....



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1940/41

# Rhetoric 1 and 2

1940 - 1941

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Students are expected at the beginning of the course to make themselves thoroughly familiar with all items in this manual—preceding the Calendar—and will be responsible for the observance of all directions and regulations here given.

Assignments in the Calendar will apply as printed except when altered by the instructor. When no assignment is given in class, the printed assignment will apply.

## Textbooks

For all sections:

*Manual and Calendar for Rhetoric 1-2* 1940-1941.

*Student Prose Models*—Roberts and Trelease. Farrar & Rinehart, 1940.

*Webster's Collegiate Dictionary* (Fifth edition) or

*Winston Simplified Dictionary* (Advanced edition).

For regular sections only:

*Freshman Rhetoric and Practice Book*—Jefferson, Peckham, and Wilson. Doubleday Doran (Odyssey Press), 1931 (Revised edition).

*Literary Studies for Rhetoric Classes*—Jefferson, Landis, Secord and Ernst. Thomas Nelson and Sons, 1932 (Revised edition).

For special sections only:

*A Freshman Guide to Writing*—Jefferson and Templeman. Doubleday Doran (Odyssey Press), 1935.

Recommended for all sections but not required:

*How to Write Better Examinations*—J. N. Hook. Stipes, 1940.

## Objectives of Rhetoric 1 and 2

Rhetoric 1 and 2 are intended to teach the student to express himself with clearness and force. While at the University, he is required to write reports and examinations for various courses in almost all departments. Rhetoric 1 and 2 should assist him to write these reports and examinations correctly and well. They also should assist him to express himself adequately in the practical affairs of life after he leaves the University.

### In Rhetoric 1, the student should strive—

1. *To improve in his ability to write.* To this end, he will be asked, whenever he is assigned a subject, (a) to find a significant thesis or main idea regarding it; (b) to divide his composition into component parts; and (c) to develop these parts by definition, by details, by illustration, by comparison, or by other methods so that the main idea will be interestingly and clearly presented. The finished composition should show an orderly and purposeful progression of thought. Themes will be from 350 to 600 words in in length.
2. *To improve in his ability to use words, sentences, and paragraphs—*that is, (a) to use concrete words that exactly fit his thought; (b) to write sentences that are clear and forceful; and (c) to compose paragraphs that adequately develop a distinct phase of the subject. In Rhetoric 1, the student should develop a critical sense which will enable him to detect errors and illogicalities in his writing and to improve it accordingly.
3. *To improve in his ability to read prose—*that is, improve in his ability (a) to understand words; (b) to distinguish between main points and subordinate points; (c) to see the relation of the parts to each other and to the whole; and (d) to discover the main idea.

### In Rhetoric 2, the student should strive—

1. *To improve in his ability to write term reports and short articles* such as he is called upon to write in various departments of the University. To this end, he will be asked in Rhetoric 2 to write, in addition to shorter themes, two themes 1,200 to 1,500 words in length.
2. *To acquire greater skill and force than in Rhetoric 1,* (a) in using words; (b) in constructing sentences; (c) in composing paragraphs; and (d) in organizing the composition as a whole.
3. *To broaden his resources for obtaining information and to improve in his ability to evaluate prose.* To these ends, he (a) will be familiarized with the main works of reference in the University Library and (b) will be asked to discover underlying assumptions, both stated and unstated, and to apply tests for evaluating the evidence used in the assigned essays.

### Directions for Preparing Manuscript

Write on theme paper, one side only, with ink, and get clearly legible results.

If themes are typed, unruled white paper,  $8\frac{1}{2} \times 11$ , of medium weight should be used, and *lines should be double-spaced*; thin or flimsy paper will not be accepted.

Write the title on each theme at the top of the first page beginning on the first ruled line, and capitalize the first letter of each important word. Leave a space equivalent to one blank line between the title and the beginning of the theme.

Leave a margin of about one and one-half inches at the left side of each page. Do not crowd the right side of the page.

Indent the first line of each paragraph about an inch.

Number the pages of every theme over two pages in length.

Draw a horizontal line through words to be disregarded by the reader; do not enclose them in brackets or parentheses.

Fold themes once, lengthwise to the left, and endorse them on the back of the right flap near the top on the lines provided for that purpose.

Each endorsement must give, in the following order:

1. Name of course, number of section, and name of instructor;
  2. name of student (last name first);
  3. date on which theme is written;
  4. theme number in Arabic numerals;
  5. title of theme.
- The correct form is given below:

Rhetoric 1, A1—Mr. Jones

Smith, John

September 20, 1940

Theme 1

"Why I Came to College"

### Directions for Handling Themes

Late themes will not be accepted by the instructor except by special arrangement. Unless the student is ill, this arrangement should preferably be made in advance. Delayed themes may not be made up at the rate of more than two a week, and will not be accepted within the last two weeks prior to the last class meeting.

No one who is delinquent in the written work of the semester will be given credit in the course.

Themes are to be revised in red ink and returned to the instructor at the next meeting of the class after they are received by the student. The student should mark the date of revision below the grade or comment on the back of the theme.

Themes should not be rewritten unless the instructor so directs. When a theme is rewritten, the new copy should be endorsed like the original as to number and date, should be marked in red ink "Rewritten" just below the endorsement, and both the original and the rewritten copies, folded separately, should be returned to the instructor.

*Credit is not given for themes until they are returned in revised or rewritten form for filing.*

Students should make copies of papers they wish to preserve, as themes are kept on file in the theme room until the close of the year and then destroyed.

## Honesty in Written Work

Although most students are honest, a frank discussion of dishonest writing will be helpful for those persons who might innocently or unthinkingly step beyond proper bounds. Literary theft is known as plagiarism and consists in representing as one's own, ideas or statements which belong to another. Plagiarism is always a serious offense. Dishonesty in written work will be promptly reported to the faculty committee on discipline, and is usually punished by dismissal from the course, without credit. Students are therefore cautioned against—

1. Literally repeating, without acknowledgement, phrases, sentences, or larger units of discourse from another writer or from one's own previous composition.
2. The use of another's main headings or of a general plan, or the expansion of a synopsis of another's work.
3. Permitting one's work to be copied, in whole or in part. (Students who permit their work to be copied are subject to disciplinary action.)

A literary debt may be acknowledged by incidental reference to the source, either (a) by means of a phrase in the text, or (b) by use of a footnote.

## Value of Grades

As nearly as possible, a fixed standard of grades is maintained throughout each semester. Thus a theme written in September is held to the same requirements as a theme written in January. Students who acquaint themselves with the objectives of the course and who strive to attain them are likely to experience a definite improvement in their grades as the semester advances. The standard is higher in the second semester than in the first. In general, Rhetoric 2 is as much beyond the Rhetoric 1 level as Rhetoric 1 is beyond the high school level, with a corresponding change in the value of grades.

Theme grades range from A to E in accordance with the following explanations. Plus and minus signs attached to grades are often temporarily helpful, but signify nothing in the final record. Students should ask their instructors to explain grades and comments not clearly understood.

- A: A theme is graded A if it is of exceptional merit in form and content. Excellence of any kind—freshness of treatment, interest, originality in thought—will be given due recognition, but it must, in this course, be accompanied by accuracy and soundness in detail of structure. The instructor is quite as anxious to read interesting or brilliant themes as the student is to write them.
- B: A theme definitely better than the average in form and content, but not of the highest excellence, is graded B. The grade indicates that the instructor is very favorably impressed.
- C: C is the average grade. A theme graded C is mechanically accurate, offers some variety of sentence construction and effectiveness of diction, is satisfactorily paragraphed, is satisfactorily organized as a whole, and is at least fair in content.
- D: D indicates the lowest quality of work for which credit is given. It is an unsatisfactory grade and often indicates a grave doubt in the mind of the instructor. It is therefore a danger sign.

E: A grade of E means work too inferior for credit. Errors to be specially guarded against are listed below. Students are cautioned against repeating errors in successive themes.

*Faults in the details of writing:*

- Misspelled words
- Incomplete sentences
- Commas between sentences
- Sentences with violent changes in construction
- Straggling sentences
- Unclear or illogical sentences or diction
- Bad errors in grammar

*Faults in form and content:*

- Carelessness in the preparation of manuscript
- A marked failure to paragraph properly
- Straying from the subject
- A marked lack of coherence
- Inadequacy of content

### **Spelling test**

The student's proficiency in spelling will be determined by his themes and, in addition, by a special spelling test (or tests) based on the section on spelling in his rhetoric text. In this test the student is expected to make a grade of at least ninety per cent. This statement does not mean that if a student makes a grade, let us say, of eighty-eight per cent, he will fail in the course. In general, however, *illiterate spelling is regarded as a sufficient cause for failure*. A low grade in the test and poor spelling in themes are therefore to be guarded against.

### **Vocabulary Building**

An adequate and effective vocabulary is an invaluable aid in oral and written expression. Every student should seek to enlarge his present vocabulary by making particular note of the new words he encounters, looking up definitions, learning spellings, and making words really his own by employing them correctly in his speech and writing. To encourage vocabulary building habits, rhetoric instructors expect students to be able to spell and define all words used in course assignments.

### **Conferences**

Instructors are available for consultation whenever students need advice regarding their rhetoric work. Occasionally instructors call students in for conference. Such conference appointments are a regular part of the course, and absence from them is regarded as a serious delinquency.

### **Proficiency and Special Examinations**

At the beginning of semesters proficiency examinations in Freshman Rhetoric will be offered by the English Department. Students who are successful in the Rhetoric 1 examination will be released from Rhetoric 1 with three hours of credit. Likewise, students will be released from Rhetoric 2 with three hours of credit by passing a Rhetoric 2 examination. The grades in proficiency examinations are "pass" and "not pass." Students who prepare for these examinations should note that the proficiency examinations in Rhetoric 1 and 2 will



be equivalent to those given at the end of the semester in the respective courses. According to a University ruling, a proficiency examination may not be taken to remove a failure in a course.

A failure ordinarily may be made up only by repeating the course. Special examinations will not be given to make up failure to write passable themes or to hand in the required number of themes.

### Green Caldron

*The Green Caldron* is a magazine in which appear some of the themes written by students in Rhetoric 1 and 2. A committee of the Rhetoric Staff makes the final selections from the work chosen by individual instructors. The themes chosen are not all A themes necessarily, but all are good, and each will be noteworthy as an illustration of at least one principle of successful writing. Four issues appear during the year, and to each issue at least one class recitation is devoted. Every student, therefore, is expected to provide himself, at the times indicated in the *Calendar*, with copies of the magazine. They may be obtained at the Information Office in the Administration Building (157 W). Although the writing of poetry is not a part of the regular program of Rhetoric 1 and 2, good verse will be welcomed. Contributions of verse, or of prose voluntarily contributed, should be submitted to the instructor.

### Supplementary Reading

One important aim of the course is to encourage good reading. In Room 104 of the University Library are shelved all the books listed in the *Manual* on pages 75-100. In accordance with plans announced by instructors each student is asked to read at least six books, three each semester. Room 104 is open from 9 to 12, from 2 to 5, and from 7 to 10 o'clock on Mondays, Tuesdays, Wednesdays, and Thursdays; from 9 to 12 and from 2 to 5 on Fridays; and from 9 to 12 on Saturdays. It is closed on Friday and Saturday nights and on Saturday afternoons. When Room 104 is closed, books may be borrowed from, and returned to, the North Reserve Room. Books not on the list may be read if the instructor approves.

The books may be taken out for one week, *and only one book at a time*. The fine on an overdue book is twenty-five cents a day until the book is returned.

### The Library

On the first floor of the Library Building, rooms of interest to undergraduate students are the North Reserve Room and the South Reserve Room. The Rhetoric Reserves, as previously stated, are shelved in Room 104. On this floor, also, is the Education, Psychology and Philosophy Reading Room containing books placed on reserve by instructors for outside reading in certain courses. *All books in the Reserve Rooms, except books for Rhetoric 1 and 2, are for use in the rooms only, except that they may be taken home at 9 p. m. to be returned at 9 a. m. the following morning.*

On the second floor are located the Main Reading Room, in the front of the Library, the Delivery and Cart Catalog Room, extending west from the head of the stairs, the Browsing Corner, and the Commerce and Sociology Reading Room.

In the Main Reading Room, important reference books such as encyclopedias, dictionaries, periodical indexes, etc., as well as current and bound periodicals of general interest, are placed. The librarians at the Reference Desk in the Main Reading Room assist students in finding needed information.

At the west end of the Delivery and Card Catalog Room, is the Loan Department, where books are delivered to readers for home use. The average book is loaned for two weeks and may be renewed for two weeks more, if not called for. General reference books, such as those in the Main Reading Room, periodicals, and certain other publications, are to be used only in the reading room.

In the north half of the Delivery Room is the Card Catalog, which is an index to the books in all the libraries on the campus and is accessible for general use. Every book in the Library is represented by a card in this index. In the upper left-hand corner of the card is the call number, which is also on the book itself. Books are arranged in the stacks according to their call numbers.

Opposite the Card Catalog in the same room, but partitioned off, is a collection of books for leisure reading. This section of the room is sometimes referred to as the Browsing Corner.

### How to Procure Books

If a student wishes to procure a book from the Library, he should first obtain a call slip, to be found at the ends of the tables near the Card Catalog. On this he should copy the call number, the author's name, the title of the book, and the volume number of works of more than one volume. The call slip should then be presented at the Loan Desk at the west end of the room. When the assistant brings the book from the stacks, the student signs the call slip, which is retained by the Library until the book is returned. This information concerns the procuring of books from the main part of the Library. It does not concern the Rhetoric Reserves, where books are signed for on special cards at the desk in Room 104 on the first floor.

### Reference Books (Recommended)

(The writer will find the following reference books to be helpful supplements to his dictionary. Most of them are inexpensive. They may be obtained at the book store.)

*Advanced English Grammar.* (\$1.20) Ginn and Company. (Kittredge and Farley)

*Modern English Usage.* (\$3.25) Oxford University Press. (H. W. Fowler)

*Roget's Thesaurus.* (\$1.39) Garden City Publishing Company.

*Crabbe's English Synonyms.* (\$1.00) Grosset and Dunlap.

*A Smaller Classical Dictionary.* (90c) Everyman's Library. No. 495.

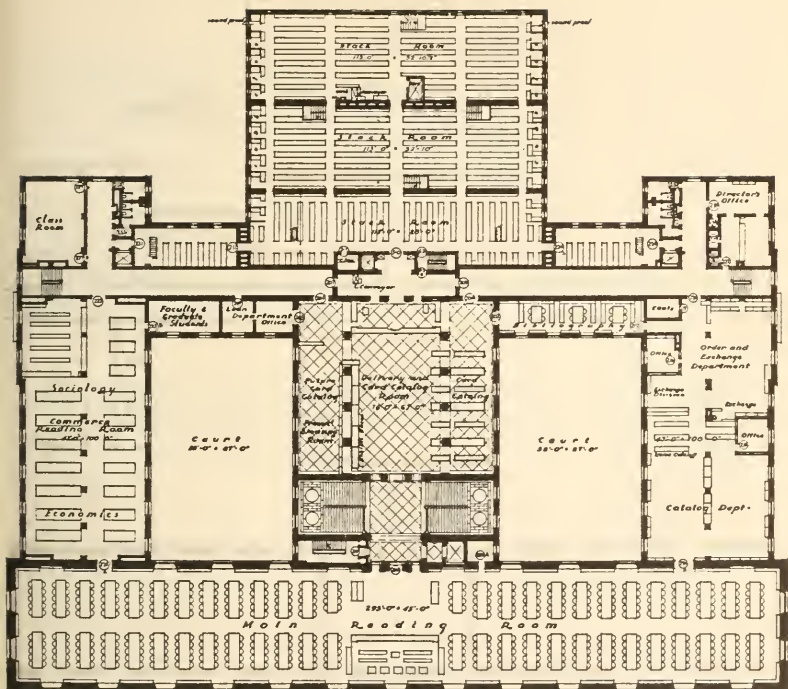
*World Almanac.* (70c) New York World-Telegram.

*Concise Biographical Dictionary.* (\$1.00) Grosset and Dunlap. (P. K. Fitzhugh)

*Ploetz' Epitome of History* (\$1.49) Blue Ribbon Books.







Scale of Feet  
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## Second Floor Plan

LIBRARY of the UNIVERSITY of ILLINOIS  
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# CALENDAR—A

For regular sections in Rhetoric 1, first semester.

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Dates are for classes meeting MWF. Assignments apply to the day following for classes meeting TTS.

Assignments here made are subject to change by individual instructors. Students are advised to give careful attention to and make written note of assignment instructions given in the classroom.

RPB—*Freshman Rhetoric and Practice Book*

LS—*Literary Studies for Rhetoric Classes*

SPM—*Student Prose Models*

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Sept. 18 (Wed.) Announcement of texts and assignments. Explanation of the objectives of Rhetoric 1.

Sept. 20 (Fri.) Before class, study *Manual* 3-12 and RPB 3-25: Problems and Objectives, and the Manuscript.

Theme 1: (Impromptu.)

Title..... Grade.....

Instructor's comment:

Errors made:

Date returned in revised form.....

Sept. 23 (Mon.) RPB 26-34: Fundamentals: the Sentence.  
RPB 111-118: The Four Forms of Discourse. SPM 191: "Out of the Past"; 225: "My Ancestors"; 236: "Tommy."

# A

Sept. 25 (Wed.) RPB 34-39: Fundamentals: Relation and Reference.  
LS 32: "The Town Week."

Theme 2:

Title..... Grade.....

Instructor's comment:

Errors made:

Date returned in revised form.....

Sept. 27 (Fri.) RPB 39-42: Fundamentals: Punctuation. LS 7: "The Modern Idea of Conduct." Study the punctuation and diction.

Sept. 30 (Mon.) RPB 42-52: Diction and the Use of the Dictionary. Bring to class *Webster's Collegiate Dictionary* (Fifth Edition), or the *Winston Simplified Dictionary* (or their equivalent). Cheap dollar or dime store dictionaries are inadequate for college work.

Oct. 2 (Wed.) RPB 357-369, 635-661: Correct Diction. LS 219: "Interlude: On Tarsen"

Oct. 4 (Fri.) RPB 369-385: Effective Diction. SPM 5: "Pease Porridge Hot"; 46: "Words Alone"; 132: "Tact"; 133: "The Illidgiac Mood"; 135: "The Fallibility of Conscience."

Oct. 7 (Mon.) Theme 3:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Oct. 9 (Wed.) RPB 53-66, 615-624: Spelling. Announcement of the semester spelling test (or tests).

Oct. 11 (Fri.) SPM 137: "*North to the Orient*"; 140: "*A Passage to India*"; 142: "*John Brown's Body*."

Oct. 14 (Mon.) RPB 67-77: Mechanics.

Oct. 16 (Wed.) RPB 78-98: The Verb.

Oct. 13 (Fri.) Theme 4:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Oct. 21 (Mon.) RPB 99-103: Case.

Oct. 23 (Wed.) RPB 486-498: Materials of Description. LS 366:  
"The Farm-Yard"; 639: "Meeting by Moonlight."

Oct. 25 (Fri.) RPB 498-511: Technique of Description. SPM 203:  
"Mrs. Sparrow"; 229: "The Ice Wagon"; 233: "A Tropical  
Storm"; 234: "The Papaya."

Theme 5: (Impromptu.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

# A

Oct. 28 (Mon.) RPB 511-525: Imaginative Description. LS 632: "Mr. and Mrs. Bennet"; 634: "Gradgrind"; 718: "A Creole Mystery."

Oct. 30 (Wed.) SPM 199: "Fog on the River"; "Coke 'n Smoke"; 202: "My Aunt Harriet"; 206 "The Spaniard."

Theme 6:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Nov. 1 (Fri.) *The Green Caldron*, as assigned by the instructor. The magazine may be obtained at the Information Office, 157 Administration Building (W).

Nov. 4 (Mon.) RPB 532-550: Narration. LS: 694: "The Dalton Gang"; 704: "Brown and I Exchange Compliments"; 642: "Mrs. Jellyby."

Nov. 6 (Wed.) RPB 550-562: Narration. SPM 243: "Death Passes"; 257: "Ski Jump"; 213: "Anton."

# A

Nov. 8 (Fri.) SPM 241: "Enter Miles"; 264: "My First Football Game"; 261: "Punishment."

Theme 7:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Nov. 11 (Mon.) RPB 571-583: Short Story. LS 716: "The Miracle"; 720: "The Pope is Dead"; 737: "Among the Corn Rows."

Nov. 13 (Wed.) SPM 245: "The Rising Sun"; 254: "The Angel Gabriel"; 294 "One of Our Finest"; 272: "The Passing in the Night."

Nov. 15 (Fri.) Narratives in SPM, as assigned by the instructor.

Theme 8:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....



## A

Nov. 18 (Mon.) RPB 119-141: Types and Methods of Exposition. SPM 70: "My Method of Memorizing"; 39: "Coronation"; 50: "On Reading"; 210: "Open Your Mouth."

Nov. 20 (Wed.) RPB 142-154: Organizing the Material. SPM 197: "Heronry"; 90: "Speaking of Hospitals"; 54: "The Brass Pig."

Nov. 25 (Mon.) See the assignment for November 20.

Nov. 27 (Wed.) RPB 154-161, 169-182: Outlining. LS 132: "The Essential Things."

Nov. 29 (Fri.) Theme 9: A thesis sentence and a complete sentence outline of an essay in LS or SPM, as assigned by the instructor.

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

NOTE: Delayed themes may not be made up at the rate of more than two a week, and will not be accepted within the last two weeks prior to the last class meeting. This ruling applies to revised papers as well as to newly written material. No credit is given for themes until they are returned in revised or rewritten form. No one who is delinquent in the written work of the semester will be given credit in the course.

## A

Dec. 2 (Mon.) RPB 161-169: Writing the Exposition. SPM 55: "The Fading of Local Frontiers"; 16: "I Like This Man."

Dec. 4 (Wed.) RPB 215-242: Paragraphing.

Dec. 6 (Fri.) SPM 6: "Athletes"; 21: "Thanks to Vesalius!"; 48: "An Amazing Scientific Discovery."

Theme 10: An essay of from three to five well constructed paragraphs.

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Dec. 9 (Mon.) RPB 252-271: Elements of the Sentence.

Dec. 11 (Wed.) RPB 272-283: Punctuation of Coordinate Elements.

Dec. 13 (Fri.) RPB 283-292: Punctuation of Interpolated Elements.

Dec. 16 (Mon.) RPB 292-304: Punctuation.

A

Dec. 18 (Wed.) Theme 11:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Dec. 20 (Fri.) (Last date on which delayed themes may be turned in.) RPB 305-328: Relation and Reference.

Jan. 6 (Mon.) Theme 12: (Impromptu.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Jan. 8 (Wed.) RPB 329-343: Shaping the Sentence.

A

Jan. 10 (Fri.) *The Green Caldron*, as assigned by the instructor.

Jan. 13 (Mon.) Theme 13:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Jan. 15 (Wed.) RPB 343-356: Shaping the Sentence. SPM 52: "A  
Consoling Crumb for Eve"; 61: "Two Builders."

Jan. 17 (Fri.) Theme 14:

Title..... Grade.....

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FINAL EXAMINATION GRADE..... SEMESTER GRADE.....

## CALENDAR—A

For regular sections in Rhetoric 2, second semester.

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Dates are for classes meeting MWF. Assignments apply to the day following for classes meeting TTS.

Assignments given below are subject to change by individual instructors. Students are advised to give careful attention to and make note of assignment instructions given in the classroom.

RPB—*Freshman Rhetoric and Practice Book*

LS—*Literary Studies for Rhetoric Classes*

SPM—*Student Prose Models*

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Feb. 5 (Wed.) Explanation of the objectives in Rhetoric 2.

Feb. 7 (Fri.) RPB 389-410: Letter-Writing. SPM 208: "Tony Wadell"; 123: "From the University of Paris—1447."

Feb. 10 (Mon.) Theme 1 (Impromptu.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Feb. 12 (Wed.) Review RPB 111-118: The Four Forms of Discourse. 119-124: Types of Exposition.

Feb. 14 (Fri.) Review RPB 124-141: Methods of Exposition. LS 89: "Of the Principle Which Gives Occasion to the Division of Labor."

A

Feb. 17 (Mon.) Theme 2:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Feb. 19 (Wed.) Review RPB 142-161, 169-182: Organizing the Material, and the Outline.

Feb. 21 (Fri.) LS 582: "The Ideal Citizen."

Feb. 24 (Mon.) Theme 3: (An outline of an essay in LS or SPM, as assigned by the instructor.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

## A

Feb. 26 (Wed.) Review RPB 161-169: Writing the Exposition.

Feb. 28 (Fri.) RPB 196-212: Investigation in the Library.

Mar. 3 (Mon.) SPM 94-131: Expositions Based on Library Research.

Mar. 5 (Wed.) Submit to your instructor a list of five thesis sentences which you would be interested in developing, by means of research, into long expository themes. The instructor will recommend one of these for either Theme 8 or Theme 11.

Theme 4: (Impromptu.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Mar. 7 (Fri.) RPB 413-431: Argumentation.

Mar. 10 (Mon.) RPB 431-445: Argumentation.

A

Mar. 12 (Wed.) SPM 151: "The Popularity of Jazz"; 163: "The Right to an Opinion"; 180: "I Am an Anti-Antivivisectionist"; 145: "*Point Counter Point*."

Theme 5:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Mar. 14 (Fri.) LS 591-609: "The Trial and Death of Socrates."

Mar. 17 (Mon.) LS 609-624: "The Trial and Death of Socrates."

Mar. 19 (Wed.) RPB 445-462: Argumentation.

Theme 6: (Thesis sentence and complete sentence outline for Theme 8.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....



A

Mar. 21 (Fri.) *The Green Caldron*, as assigned by the instructor.

Mar. 24 (Mon.) Review RPB 215-229: The Paragraph. LS 125:  
"Abraham Lincoln."

Mar. 26 (Wed.) Review RPB 229-242: The Paragraph. LS 129:  
"Woodrow Wilson."

Mar. 28 (Fri.) Review RPB 252-271: Elements of the Sentence.  
SPM 144: "*Tremendous Trifles*"; 147: "*Freedom of the Press*"; 182: "On Working One's Way Through College."

Mar. 31 (Mon.) Review RPB 272-283: Punctuation.  
Theme 7:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Apr. 2 (Wed.) Review RPB 283-292: Punctuation. LS 547: "Biology and the Future World." Note punctuation, structure, and paragraphing.

Apr. 4 (Fri.) Review RPB 292-304: Punctuation. SPM 152: "What's Wrong with the American High School." Note punctuation, structure, and paragraphing.

# A

Apr. 7 (Mon.) Theme 8: (First long exposition.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Apr. 9 (Wed.) Review RPB 305-317: Relation and Reference. SPM: 160: "Rationalism in Rhetoric Instruction"; 178: "I'll Take Vanilla"; 66: "Entrepreneur of a Diaper Laundry"; 86: "The Table Groans No More."

Apr. 15 (Tues.) See assignment for April 16. Hereafter TTS classes will anticipate by one day the assignments made for MWF classes.

Apr. 16 (Wed.) Submit a list of five thesis sentences for possible development as Theme 11. Review RPB 317-328: Relation and Reference.

Apr. 18 (Fri.) Review RPB 329-343: Shaping the Sentence. SPM 165: "The Plantation System of Farming"; 169: "American Serfdom."

NOTE: Delayed themes may not be made up at the rate of more than two a week, and will not be accepted within the last two weeks prior to the last class meeting. This ruling applies to revised papers as well as to newly written material. No credit is given for themes until they are returned in revised or rewritten form. No one who is delinquent in the written work of the semester will be given credit in the course.

A

Apr. 21 (Mon.) Theme 9: (Thesis sentence and complete outline for  
Theme 11.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Apr. 23 (Wed.) Review RPB 343-356: Shaping the Sentence.

Apr. 25 (Fri.) LS 494: "The Idea of a State University."

Theme 10:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Apr. 28 (Mon.) Review RPB 357-385: Diction. LS 349: "Pulvis Et  
Umbra."

## A

Apr. 30 (Wed.) SPM 50: "On Reading"; 33: "Amateur Theatricals";  
171: "Hang Up the Fiddle and the Bow"; 175: "Let's Blow  
Our Horns."

May 2 (Fri.) Theme 11: (Second long exposition.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

May 5 (Mon.) LS 276: "Labour"; 327: "To an Anxious Friend."

May 7 (Wed.) (Last date on which delayed themes may be turned  
in.) SPM 79: "Grand Hotel"; 184: "Only the Luckiest  
Survive."

May 9 (Fri.) Theme 12: (A written test on assignments made thus  
far in RPB, LS, and SPM.)

Grade.....

Comment:

Errors:

Date returned in revised form.....

A

May 12 (Mon.) SPM 12: "This Is Home"; 22: "Exaltavit Humiles";  
259: "The Maniacs"; 218: "Syncopators."

May 14 (Wed.) *The Green Caldron*, as assigned by the instructor.

May 16 (Fri.) Theme 13: (An informal essay.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

May 19 (Mon.) SPM 14: "Soup, Beautiful Soup!"; 26: "Choosing  
a Vocation"; 28: "A Romanticist's Remedy for Boredom";  
42: "The Detective Story Addict"; 275: "Icebergs of Emer-  
ald."

May 21 (Wed.) Theme 14: (An informal essay.)

Title..... Grade.....

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FINAL EXAMINATION GRADE..... SEMESTER GRADE.....



## CALENDAR—AA

For special sections in Rhetoric 1, first semester.

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Dates are for classes meeting MWF. Assignments apply to the day following for classes meeting TTS.

Assignments here made are subject to change by individual instructors. Students are advised to give careful attention to and make written note of assignment instructions given in the classroom.

GUIDE—*A Freshman Guide to Writing*

SPM—*Student Prose Models*

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### THE WHOLE COMPOSITION

Sept. 18 (Wed.) A discussion by the instructor concerning the requisites for good exposition and the objectives of Rhetoric 1. Announcement of texts and assignments.

Sept. 20 (Fri.) Before class, study *Manual* 3-12 and GUIDE: 1-7: Reading.

Theme 1: (Impromptu.)

Title..... Grade.....

Instructor's comment:

Errors made:

Date returned in revised form.....

Sept. 23 (Mon.) GUIDE 8-19: Outlining.  
Write a statement of the main idea and a topic outline of "Fog in the Depot" and of "On College Education."

Sept. 25 (Wed.) GUIDE 20-30: How to Develop an Idea.  
Write a statement of the main idea and a topic outline of "Sequoia Washingtoniana."

Sept. 27 (Fri.) SPM 3: "On the Disadvantages of Being Two People"; 45: "On the Fine Art of Conversation."

Theme 2:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Sept. 30 (Mon.) GUIDE 31-43: Common Sense in Writing.

Oct. 2 (Wed.) GUIDE 45-59: Punctuation and Transitions.

Oct. 4 (Fri.) SPM 260: "Rigger Smith"; 205: "Mrs Sparrow."

Theme 3: (Impromptu.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....



Oct. 7 (Mon.) GUIDE 60-71: Parts of Speech. Work out exercises as assigned by instructor. Bring to class *Webster's Collegiate Dictionary*, or some other good dictionary approved by the instructor.

Oct. 9 (Wed.) GUIDE 77-90: Spelling. Announcement of semester spelling test to be given October 21.

Oct. 11 (Fri.) SPM 6: "Athletes"; 140: "A Passage to India."  
Theme 4: (Main idea and sentence outline of one of the essays assigned.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Oct. 14 (Mon.) GUIDE 90-95: Spelling.

Oct. 16 (Wed.) GUIDE 96-105: Capitalization.

AA

Oct 18 (Fri.) SPM 230: "Skippy"; 231: "A Temperamental Friend";  
236: "Tommy."

Theme 5:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Oct. 21 (Mon.) The semester spelling test.

Oct. 23 (Wed.) SPM 137: "North to the Orient"; 147: "The Free-  
dom of the Press"; 142: "John Brown's Body."

Theme 6:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

## AA

Oct. 25 (Fri.) GUIDE 112-121: Italics, Abbreviations, Numbers, and Hyphens. Bring your dictionary to class for use in discussing the exercises.

Oct. 28 (Mon.) Theme 7: (A written test on the chapters in the GUIDE studied thus far.)

Grade.....

Comment:

Errors:

Date returned in revised form.....

## THE WORD

Oct. 30 (Wed.) GUIDE 124-135: Use of the Dictionary. Bring dictionary to class.

Nov. 1 (Fri.) *The Green Caldron*, as assigned by the instructor. The magazine may be obtained at the Information Office, 157 Administration Building (W).

AA

Nov. 4 (Mon.) GUIDE 135: "The Importance of Words"; 137: "Word Row."  
SPM 46: "Words Alone."  
Theme 8: (Main idea and sentence outline of one of the assigned essays.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Nov. 6 (Wed.) GUIDE 142-151: Accurate Use of Words.

Nov. 8 (Fri.) GUIDE 138: "Preserving Newspaper Files"; 151: "The Australian Crawl"; 153: "To Canter," (Review) 55: "Peony Season"; 102: "Fish Culture in the Yellowstone National Park."

Nov. 11 (Mon.) SPM 66: "Entrepreneur of a Diaper Laundry"; 72: "How to Make Facial Masks"; 83: "Blue-Print Boy."

Theme 9:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

AA

Nov. 13 (Wed.) GUIDE 158-170: Correct Use of Words.

Nov. 15 (Fri.) GUIDE 171: "Wheeler Street"; 172: "Cape Cod"; 173: "My Favorite Building"; 174: "18 Angel Street, Hamilton, Bermuda"; 187: "Palestine"; 188: "The Persian Oil Well"; 190: "Peggotty's House."

Nov. 18 (Mon.) SPM 194: "The Lane of Forgotten Men"; 196: "Coke 'n Smoke"; 197: "Heronry"; 199: "Fog on the River."

Theme 10:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Nov. 20 (Wed.) GUIDE 194-208, 213-224: The Verb.

Nov. 25 (Mon.) See the assignment for November 20.

Nov. 27 (Wed.) GUIDE 228-240: Case.

## AA

Nov. 29 (Fri.) Theme 11: (Main idea and sentence outline of an essay in SPM, as assigned by the instructor.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

NOTE: Delayed themes may not be made up at the rate of more than two a week, and will not be accepted within the last two weeks prior to the last class meeting. This ruling applies to revised papers as well as to newly written material. No credit is given for themes until they are returned in revised or rewritten form. No one who is delinquent in the written work of the semester will be given credit in the course.

### THE SENTENCE

Dec. 2 (Mon.) GUIDE 245-252: The Sentence: Subject and Predicate.

Dec. 4 (Wed.) GUIDE 257-267: The Sentence: Subordinate Elements.

Dec. 6 (Fri.) GUIDE 16: "*With Seaplane and Sledge in the Arctic*"; 240: "*Dynamic Geography*"; 241: "*From Immigrant to Inventor*"; 242: "*Babbitt*"; 243: "*American Folk Songs*"; 254: "*My Antonia*"; 255; *My Brother's Face*." Observe the main idea and the chief supporting points in each selection.

AA

Dec. 9 (Mon.) Theme 12:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Dec. 11 (Wed.) GUIDE 275-283: Simple, Compound, and Complex Sentences.

Dec. 13 (Fri.) GUIDE 208: "Hyman"; 209: Two Influences."  
SPM 202: "My Aunt Harriet"; 216: "Soda Jerker."

Theme 13: (Impromptu.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Dec. 16 (Mon.) GUIDE 290-300: Writing the Sentence.

AA

Dec. 18 (Wed.) Theme 14: (A written test on the chapters in the GUIDE studied since October 28.)

Grade.....

Comment:

Errors:

Date returned in revised form.....

Dec. 20 (Fri.) (Last date on which delayed themes may be turned in.) GUIDE 306-309: Review exercises I-VI.

Jan. 6 (Mon.) Theme 15: (Impromptu.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Jan. 8 (Wed.) Submit a list of five main idea sentences. The instructor will recommend one of these for development as Theme 16.

SPM 35: "Master Production"; 55: "The Fading of Local Frontiers"; 178: "I'll Take Vanilla"; 184: "Only the Luckiest Survive."



Jan. 10 (Fri.) *The Green Caldron*, as assigned by the instructor.

Jan. 13 (Mon.) GUIDE 312-316: Reading in Exposition. Also a discussion of the main idea sentences submitted for Theme 16.

Jan. 15 (Wed.) GUIDE 309-312: Review Exercises.

Jan. 17 (Fri.) Theme 16:

Title..... Grade.....

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FINAL EXAMINATION GRADE..... SEMESTER GRADE.....



## CALENDAR—AA

For special sections in Rhetoric 2, second semester.

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Dates are for classes meeting MWF. Assignments apply to the day following for classes meeting TTS.

Assignments here made are subject to change by individual instructors. Students are advised to give careful attention to and make written note of assignment instructions given in the classroom.

GUIDE—*A Freshman Guide to Writing*

SPM—*Student Prose Models*

---

Feb. 5 (Wed.) Explanation of the objectives in Rhetoric 2.

Feb. 7 (Fri.) SPM 18: "Chemistry for Pleasure"; 31: "Discourse on a Personal Matter"; 8: "Echoes of the Opera." Note the list of theme main idea sentences to be submitted on February 12.

Theme 1:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Feb. 10 (Mon.) GUIDE 176-193: The Effective Use of Words.

Feb. 12 (Wed.) SPM 28: "A Romanticist's Remedy for Boredom"; 79: "Grand Hotel"; 267: "Beneath the Seas." Submit a list five main idea sentences for possible development as Theme 7, about 1,000 words in length, due March 25.

Theme 2: (Impromptu.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Feb. 14 (Fri.) GUIDE 319-331: Methods of Exposition.

Feb. 17 (Mon.) GUIDE 332-342: Methods of Organization.

Feb. 19 (Wed.) SPM 16: "I Like This Man"; 135: "The Fallibility of Conscience"; 182: "On Working One's Way Through College."

Theme 3:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

## AA

Feb. 21 (Fri.) GUIDE 342: "A Liberal Education"; 343: "The Value of Pessimism"; 344: "Dance Orchestra Musicians"; 345: "Radio and Democracy."

Feb. 24 (Mon.) SPM 50: "On Reading"; 42: "The Detective Story Addict"; 86: "The Table Groans No More."

Theme 4:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Feb. 26 (Wed.) GUIDE 350-365: Methods of Outlining. Write a sentence outline of "A Critical Evaluation of My First Semester."

Feb. 28 (Fri.) GUIDE 554-563: Exposition through Narration. SPM 75: "Backstage at the Opera"; 119: "Ancient Egyptian Embalming."

Mar. 3 (Mon.) Theme 5: (Main idea and complete sentence outline for Theme 7.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Mar. 5 (Wed.) GUIDE 563-571: Exposition of Character through Narration.

SPM 223: "The Landlady"; 289: "God-da Match?"

Mar. 7 (Fri.) GUIDE 571-582: Organization in Narrative Writing.

Mar. 10 (Mon.) GUIDE 404-412: Punctuation for Quotation and Dialogue. 375: "Liberty"; 376: "Liberty and Restraint"; 377: "Who Is Who?"; 411: "The Extermination of the Bison"; 413: "The Indefatigable Beaver."

Mar. 12 (Wed.) SPM 208: "Tony Waddell"; 247: "Up From the Coal Country"; 275: "Icebergs of Emerald"; 285: "I'll Meet You at the House."

Theme 6: (A narrative of 500 words based on personal experience or observation.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Mar. 14 (Fri.) GUIDE 366-375: Punctuation of Coordinate Sentence Elements.

Mar. 17 (Mon.) GUIDE 380-387: Punctuation of Interpolated Elements.

Mar. 19 (Wed.) GUIDE 391-397: Dash, Colon, and Other Punctuation Marks. (Note the assignments for the second long exposition on March 26, April 16, and April 25.)

Theme 7: (First long exposition.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Mar. 21 (Fri.) *The Green Caldron*, as assigned by the instructor.

Mar. 24 (Mon.) SPM 33: "Amateur Theatricals"; 48: "An Amazing Scientific Discovery"; 52: "A Consoling Crumb for Eve."

Theme 8: (Impromptu.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Mar. 26 (Wed.) GUIDE 606-608: Suggestions for the Use of the Library.  
 SPM 94: "The Rise of the Tin Can"; 110: "The Disputed Bone of Europe"; 115: "A United World, Tomorrow."  
 (Before this date confer with your instructor about the subject for your second long exposition.)

Mar. 28 (Fri.) GUIDE 418-423: Avoidance of Dangling Modifiers.

Mar. 31 (Mon.) GUIDE 429-435: Reference of Pronouns.

Apr. 2 (Wed.) GUIDE 441-446: Word Order.

Apr. 4 (Fri.) GUIDE 451-456: Point of View.

Apr. 7 (Mon.) Theme 9: (Written test on GUIDE, Chapters XXV-XXXII inclusive.)

Comment:

Grade.....

Errors:

Date returned in revised form.....

Apr. 9 (Wed.) GUIDE 463-468: Comparisons; 474-484: Connectives and Transitions.

Apr. 15 (Tues.) See assignment for April 16. Hereafter TTS classes will anticipate by one day the assignments made for MWF classes.



Apr. 16 (Wed.) Theme 10: (Main idea and complete sentence outline for Theme 12.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Apr. 18 (Fri.) GUIDE 457: "A Peep at Japanese Poetry"; 484: "Foreword." Study the methods of exposition used by an author in the discussion of a book.

NOTE: Delayed themes may not be made up at the rate of more than two a week, and will not be accepted within the last two weeks prior to the last class meeting. This ruling applies to revised papers as well as to newly written material. No credit is given for themes until they are returned in revised or rewritten form. No one who is delinquent in the written work of the semester will be given credit in the course.

Apr. 21 (Mon.) GUIDE 489-496: Omissions.

Theme 11:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

AA

Apr. 23 (Wed.) GUIDE 496: "If I Were a Freshman Again."  
SPM 61: "Two Builders."

Apr. 25 (Fri.) Theme 12: (Second long exposition.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Apr. 28 (Mon.) GUIDE 503-508: Excessive Use of Short Sentences.  
513-517: Excessive Coordination.

Apr. 30 (Wed.) GUIDE 508: "What Is Thought?"; 518: "What  
Is Thinking?"

May 2 (Fri.) GUIDE 524-530: Parallelism.

May 5 (Mon.) GUIDE 534-546: Emphasis.

May 7 (Wed.) (Last date on which delayed themes may be turned  
in.)

Theme 13: (Written test on GUIDE, Chapters XXXIII-  
XXXIX inclusive.)

Grade.....

Comment:

Errors:

Date returned in revised form.....

# AA

May 9 (Fri.) SPM 249: "Katy's Own Bedroom"; 301: "The Nineteenth Day"; 304: "Why the Deer Has No Tail."  
Hand in an outline or synopsis for Theme 15.

May 12 (Mon.) SPM: "Exaltavit Humiles"; 24: "On Cows"; 26: "Choosing a Vocation."

May 14 (Wed.) *The Green Caldron*, as assigned by the instructor.

May 16 (Fri.) Theme 14: (Impromptu.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

May 19 (Mon.) GUIDE 583-589: Sentence Exercise.

May 21 (Wed.) Theme 15: (A long narrative based on fact and possibly of the informative or expository type.)

Title..... Grade.....

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FINAL EXAMINATION GRADE..... SEMESTER GRADE.....



## CALENDAR—B

For regular sections in Rhetoric 2, first semester.

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Dates are for classes meeting MWF. Assignments apply to the day following for classes meeting TTS.

Assignments given below are subject to change by individual instructors. Students are advised to give careful attention to and make written note of assignment instructions given in the classroom.

RPB—*Freshman Rhetoric and Practice Book*

LS—*Literary Studies for Rhetoric Classes*

SPM—*Student Prose Models*

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Sept. 18 (Wed.) Explanation of the objectives in Rhetoric 2.

Sept. 20 (Fri.) RPB 389-410: Letter-Writing.

SPM 208: "Tony Waddell"; 123: "From the University of Paris—1447."

Sept. 23 (Mon.) Theme 1: (Impromptu.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Sept. 25 (Wed.) Review RPB 111-118: The Four Forms of Discourse; 119-124: Types of Exposition.

Sept. 27 (Fri.) Review RPB 124-141: Methods of Exposition.

LS 89: "Of the Principle Which Gives Occasion to the Division of Labor."

## B

Sept. 30 (Mon.) Theme 2:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Oct. 2 (Wed.) Review RPB 142-161, 169-182: Organizing the Material, and the Outline.

Oct. 4 (Fri.) LS 582: "The Ideal Citizen."

Oct. 7 (Mon.) Theme 3: (An outline of an essay in LS or SPM, as assigned by the instructor.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Oct. 9 (Wed.) Review RPB 161-169: Writing the Exposition.

Oct. 11 (Fri.) RPB 196-212: Investigation in the Library.

## B

Oct. 14 (Mon.) SPM 94-131: Expositions Based on Library Research.

Oct. 16 (Wed.) Submit to your instructor a list of five thesis sentences which you would be interested in developing, by means of research, into long expository themes. The instructor will recommend one of these for either Theme 8 or Theme 11.

Theme 4: (Impromptu.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Oct. 18 (Fri.) RPB 413-431: Argumentation.

Oct. 21 (Mon.) RPB 431-445: Argumentation.

Oct. 23 (Wed.) SPM 151: "The Popularity of Jazz"; 163: "The Right to an Opinion"; 180: "I Am an Anti-Antivivisectionist"; 145: "Point Counter Point."

Theme 5:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

**B**

Oct. 25 (Fri.) LS 591-609: "The Trial and Death of Socrates."

Oct. 28 (Mon.) LS 609-624: "The Trial and Death of Socrates."

Oct. 30 (Wed.) RPB 445-462: Argumentation.

Theme 6: (Thesis sentence and complete sentence outline  
for Theme 8.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Nov. 1 (Fri.) *The Green Caldron*, as assigned by the instructor.

Nov. 4 (Mon.) Review RPB 215-229: The Paragraph.  
LS 125: "Abraham Lincoln."

Nov. 6 (Wed.) Review RPB 229-242: The Paragraph.  
LS 129: "Woodrow Wilson."

Nov. 8 (Fri.) Review RPB 252-271: Elements of the Sentence.  
SPM 144: "*Tremendous Trifles*"; 147: "*Freedom of the Press*"; 182: "On Working One's Way Through College."



**B**

Nov. 11 (Mon.) Review RPB 272-283: Punctuation.

Theme 7:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Nov. 13 (Wed.) Review RPB 283-292: Punctuation.

LS 547: "Biology and the Future World." Note punctuation, structure, and paragraphing.

Nov. 15 (Fri.) Review RPB 292-304: Punctuation.

SPM 152: "What's Wrong with the American High School." Note punctuation, structure, and paragraphing.

Nov. 18 (Mon.) Theme 8: (First long exposition.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

## B

Nov. 20 (Wed.) Review RPB 305-317: Relation and Reference.  
SPM 160: "Rationalism in Rhetoric Instruction"; 178: "I'll  
Take Vanilla"; 66: "Entrepreneur of a Diaper Laundry";  
86: "The Table Groans No More."

Nov. 25 (Mon.) See the assignment for November 20.

Nov. 27 (Wed.) Submit a list of five thesis sentences for possible  
development as Theme 11.  
Review RPB 317-328: Relation and Reference.

Nov. 29 (Fri.) Review RPB 329-343: Shaping the Sentence.  
SPM 165: "The Plantation System of Farming"; 169:  
"American Serfdom."

NOTE: Delayed themes may not be made up at the rate of more than  
two a week, and will not be accepted within the last two  
weeks prior to the last class meeting. This ruling applies to  
revised papers as well as to newly written material. No  
credit is given for themes until they are returned in revised  
or rewritten form. No one who is delinquent in the written  
work of the semester will be given credit in the course.

Dec. 2 (Mon.) Theme 9: (Thesis sentence and complete sentence  
outline for Theme 11.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Dec. 4 (Wed.) Review RPB 343-356: Shaping the Sentence.

**B**

Dec. 6 (Fri.) LS 494: "The Idea of a State University."

Theme 10:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Dec. 9 (Mon.) Review RPB 357-385: Diction.

LS 349: "Pulvis Et Umbra."

Dec. 11 (Wed.) SPM 50: "On Reading"; 33: "Amateur Theatricals"; 171: "Hang Up the Fiddle and the Bow"; 175: "Let's Blow Our Horns."

Dec. 13 (Fri.) Theme 11: (Second long exposition.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Dec. 16 (Mon.) LS 276: "Labour"; 327: "To an Anxious Friend."

**B**

Dec. 18 (Wed.) SPM 79: "Grand Hotel"; 184: "Only the Luckiest Survive."

Dec. 20 (Fri.) (Last date on which delayed themes may be turned in.)  
Theme 12: (A written test on assignments made thus far in RPB, LS, and SPM.)

Grade.....

Comment:

Errors:

Date returned in revised form.....

Jan. 6 (Mon.) SPM 12: "This Is Home"; 22: "Exaltavit Humiles";  
259: "The Maniacs"; 218: "Syncopators."

Jan. 8 (Wed.) LS 34: "Say This for Rudeness"; 369: "Holding the Baby."

Jan. 10 (Fri.) *The Green Caldron*, as assigned by the instructor.

**B**

Jan. 13 (Mon.) Theme 13: (An informal essay.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Jan. 15 (Wed.) SPM 14: "Soup, Beautiful Soup!"; 26: "Choosing a Vocation"; 28: "A Romanticist's Remedy for Boredom"; 42: "The Detective Story Addict"; 275: "Icebergs of Emerald."

Jan. 17 (Fri.) Theme 14:

Title..... Grade.....

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FINAL EXAMINATION GRADE..... SEMESTER GRADE.....



## CALENDAR—C

For regular sections in Rhetoric 1, second semester.

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Dates are for classes meeting MWF. Assignments apply to the day following for classes meeting TTS.

Assignments given below are subject to change by individual instructors. Students are advised to give careful attention to and make written note of assignment instructions given in the classroom.

RPB—*Freshman Rhetoric and Practice Book*

LS—*Literary Studies for Rhetoric Classes*

SPM—*Student Prose Models*

---

Feb. 5 (Wed.) Announcement of texts and assignments. Explanation of the objectives of Rhetoric 1.

Feb. 7 (Fri.) Before class, study *Manual* 3-12 and RPB 3-25: Problems and Objectives, and the Manuscript.

Theme 1: (Impromptu.)

Title..... Grade.....

Instructor's comment:

Errors:

Date returned in revised form.....

Feb. 10 (Mon.) RPB 26-34: Fundamentals: the Sentence; 111-118: The Four Forms of Discourse.

SPM 3: "On the Disadvantages of Being Two People"; 31: "Discourse on a Personal Matter"; 18: "Chemistry for Pleasure."

Feb. 12 (Wed.) RPB 34-39: Fundamentals: Relation and Reference.  
LS 46: "Stage Fright."

Theme 2:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Feb. 14 (Fri.) RPB 39-42: Fundamentals: Punctuation.  
LS 10: "My First Reading." Study the punctuation and diction.

Feb. 17 (Mon.) RPB 42-52: Diction, and the Use of the Dictionary.  
Bring to class *Webster's Collegiate Dictionary* (Fifth Edition), or the *Winston Simplified Dictionary* (or their equivalent). Cheap dollar or dime store dictionaries are inadequate for college work.

Feb. 19 (Wed.) RPB 357-369, 635-661: Correct Diction.  
LS 219: "Interlude: On Jargon."

Feb. 21 (Fri.) RPB 369-385: Effective Diction.  
SPM 5: "Pease Porridge Hot"; 46: "Words Alone"; 132: "Tact"; 133: "The Illidgiac Mood"; 135: "The Fallibility of Conscience."



Feb. 24 (Mon.) Theme 3:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Feb. 26 (Wed.) RPB 53-66, 615-24: Spelling. Announcement of the semester spelling test (or tests).

Feb. 28 (Fri.) SPM 137: *"North to the Orient"*; 140: *"A Passage to India"*; 142: *"John Brown's Body."*

Mar. 3 (Mon.) RPB 67-77: Mechanics.

Mar. 5 (Wed.) RPB 78-98: The Verb.

Mar. 7 (Fri.) Theme 4:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

# C

Mar. 10 (Mon.) RPB 99-108: Case.

Mar. 12 (Wed.) RPB 486-498: Materials of Description.  
LS 366: "The Farm-Yard"; 639: "Meeting by Moonlight."

Mar. 14 (Fri.) RPB 498-511: Technique of Description.  
SPM 205: "Mrs. Sparrow"; 229: "The Ice Wagon"; 233:  
"A Tropical Storm"; 234: "The Papaya."

Theme 5: (Impromptu.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Mar. 17 (Mon.) RPB 511-525: Imaginative Description.  
LS 632: "Mr. and Mrs. Bennet"; 634: "Gradgrind"; 718:  
"A Creole Mystery."

Mar. 19 (Wed.) SPM 199: "Fog on the River"; 196: "Coke 'n  
Smoke"; 202: "My Aunt Harriet"; 206: "The Spaniard."

Theme 6:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Mar. 21 (Fri.) *The Green Caldron*, as assigned by the instructor.  
The magazine may be obtained at the Information Office,  
157 Administration Building (W).

Mar. 24 (Mon.) RPB 532-550: Narration.  
LS 694: "The Dalton Gang"; 704: "Brown and I Exchange  
Compliments"; 642: "Mrs. Jellyby."

Mar. 26 (Wed.) RPB 550-562: Narration.  
SPM 243: "Death Passes"; 257: "Ski Jump"; 213: "Anton."

Mar. 28 (Fri.) SPM 241: "Enter Miles"; 264: "My First Football  
Game"; 261: "Punishment."

Theme 7:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Mar. 31 (Mon.) RPB 571-583: The Short Story.  
LS 716: "The Miracle"; 720 "The Pope is Dead"; 737:  
"Among the Corn Rows."

Apr. 2 (Wed.) SPM 245: "The Rising Sun"; 254: "The Angel Gabriel"; 294: "One of Our Finest"; 272: "The Passing in the Night."

Apr. 4 (Fri.) SPM: Narratives, as assigned by the instructor.

Theme 8:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

Apr. 7 (Mon.) RPB 119-141: Types and Methods of Exposition. SPM 70: "My Method of Memorizing"; 39: "Coronation"; 50: "On Reading"; 210: "Open Your Mouth."

Apr. 9 (Wed.) RPB 142-154: Organizing the Material. SPM 197: "Heronry"; 90: "Speaking of Hospitals"; 54: "The Brass Pig."

Apr. 15 (Tues.) See assignment for April 16. Hereafter TTS classes will anticipate by one day the assignments made for MWF classes.

Apr. 16 (Wed.) RPB 154-161, 169-182: Outlining. LS 132: "The Essential Things."

Apr. 18 (Fri.) Theme 9: (A thesis sentence and a complete sentence outline of an essay in LS or SPM, as assigned by the instructor.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

NOTE: Delayed themes may not be made up at the rate of more than two a week, and will not be accepted within the last two weeks prior to the last class meeting. This ruling applies to revised papers as well as to newly written material. No credit is given for themes until they are returned in revised or rewritten form. No one who is delinquent in the written work of the semester will be given credit in the course.

Apr. 21 (Mon.) RPB 161-169: Writing the Exposition.  
SPM 55: "The Fading of Local Frontiers"; 16: "I Like This Man."

Apr. 23 (Wed.) RPB 215-242: Paragraphing.

Apr. 25 (Fri.) SPM 6: "Athletes"; 21: "Thanks to Vesalius!";  
 48: "An Amazing Scientific Discovery."  
 Theme 10: (An essay of from three to five well constructed  
 paragraphs.)

Title..... Grade.....

Comment: .

Errors:

Date returned in revised form.....

Apr. 28 (Mon.) RPB 252-271: Elements of the Sentence.

Apr. 30 (Wed.) RPB 272-283: Punctuation of Coordinate Elements.

May 2 (Fri.) RPB 283-292: Punctuation of Interpolated Elements.

May 5 (Mon.) RPB 292-304: Punctuation.

May 7 (Wed.) Theme 11:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

May 9 (Fri.) (Last date on which delayed themes may be turned in.)  
RPB 305-328: Relation and Reference.

May 12 (Mon.) Theme 12: (Impromptu.)

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

May 14 (Wed.) *The Green Caldron*, as assigned by the instructor.

May 16 (Fri.) Theme 13:

Title..... Grade.....

Comment:

Errors:

Date returned in revised form.....

May 19 (Mon.) RPB 329-343; Shaping the Sentence.

May 21 (Wed.) RPB 343-356; Shaping the Sentence.

SPM 52: "A Consoling Crumb for Eve"; 61: "Two Builders."

Theme 14:

Title..... Grade.....

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FINAL EXAMINATION GRADE..... SEMESTER GRADE.....



# READING LIST<sup>1</sup>

The books on this list are shelved in Room 104 of the University Library. This room is open from 9 to 12, from 2 to 5, and from 7 to 10 o'clock on Mondays, Tuesdays, Wednesdays, and Thursdays; from 9 to 12 and from 2 to 5 on Fridays; and from 9 to 12 on Saturdays. It is closed on Friday and Saturday nights, and on Saturday afternoons. When Room 104 is closed, books may be returned to the North Reserve Room.

Books may be taken out for one week, and only one book at a time. The fine on an overdue book is twenty-five cents a day until the book is returned.

Several copies of Mortimer Adler's *How to Read a Book* as well as copies of the *Saturday Review of Literature* and of the book sections of the *New York Herald Tribune* and the *New York Times* are available for use in 104 Library.

## AUTOBIOGRAPHY AND BIOGRAPHY<sup>2</sup>

### A

- Adams, Henry, *The Education of Henry Adams*  
Adams, Joseph Quincy, *A Life of William Shakespeare*  
Atherton, Gertrude, *Adventures of a Novelist*  
Austin, Mrs. Mary, *Earth Horizon*  
Beveridge, Albert J., *Abraham Lincoln* (two volumes)  
Bowers, Claude G., *Beveridge and the Progressive Era* (era just preceding the World War)  
Bowers, Claude G., *Jefferson in Power; the death struggle of the Federalists*  
Bowers, Claude G., *Tragic Era; the revolution after Lincoln*  
Brittain, Vera, *Testament of Youth* (1900-1925)  
Canby, H. S., *Thoreau* ("a frustrated woman's man")  
Francis, Saint, of Assisi, *The Little Flowers of St. Francis*  
Gibbon, Edward, *Autobiography* (historian of the Roman Empire)  
Hearn, Lafcadio, *Japanese Letters*  
Lamb, Charles, *Letters* (quietly humorous)  
Lockhart, John Gibson, *The Life of Sir Walter Scott* (abridged)  
Montagu, Lady Mary Wortley, *Travel Letters* (from Turkey, in the eighteenth century)  
Osborne, Dorothy, *The Letters of Dorothy Osborne to William Temple* (famous love letters of the seventeenth century)  
Sandburg, Carl, *Abraham Lincoln*  
Steffens, Lincoln, *Autobiography* (twentieth-century journalist and muck-raker)  
Wilson, J. Dover, *The Essential Shakespeare; A Biographical Adventure*

### B

- Aldrich, Thomas Bailey, *The Story of a Bad Boy*  
Allen, F. L., *Lords of Creation* (contemporary leaders)

<sup>1</sup>Students who have read much will probably enjoy the books in the A groups, and students who have done little reading will probably enjoy the books in the C groups. All students should enjoy the books in groups B. The classification of books in this list contains no implication about their relative literary merits.

<sup>2</sup>Brief descriptions of all books are available for students in Room 104.

Anderson, Sherwood, *A Story Teller's Story*  
 Andrews, C. F., *Mahatma Gandhi: His Own Story*  
 Arliss, George, *Up the Years from Bloomsbury*  
 Barrie, Sir James M., *Margaret Ogilvy* (biography of his mother)  
 Bechdolt, Frederick, *Giants of the Old West*  
 Beer, Thomas, *Hanna* (statesman of the McKinley era)  
 Beer, Thomas, *Stephen Crane* (modern American novelist and short-story writer)  
 Belbenoit, René, *Dry Guillotine; Fifteen Years among the Living Dead*  
 Belloc, Hilaire, *Danton* (leader of the French Revolution)  
 Belloc, Hilaire, *Joan of Arc*  
 Belloc, Hilaire, *Richelieu: a study* (French cardinal and statesman)  
 Benson, Edward F., *Queen Victoria's Daughters*  
 Bent, Silas, *Justice Oliver Wendell Holmes; a biography*  
 Bercovici, Konrad, *Story of the Gypsies*  
 Boas, Louise, *Elizabeth Barrett Browning*  
 Bradford, Gamaliel, *Confederate Portraits* (Southern leaders of the Civil War)  
 Bradford, Gamaliel, *Darwin*  
 Bradford, Gamaliel, *Lee, the American*  
 Brown, H. C., *Grandmother Brown's Hundred Years, 1827-1927*  
 Browne, Waldo R., *Altgeldt of Illinois* (governor of the state)  
 Buchan, John, *Julius Caesar*  
 Buck, Pearl, *The Exile* (an American woman in China)  
 Buck, Pearl, *Fighting Angel* (her father; companion book to *The Exile*)  
 Caulaincourt, Armand de, *With Napoleon in Russia*  
 Charnwood, Lord, *Abraham Lincoln*  
 Charnwood, Lord, *Theodore Roosevelt*  
 Chase, Mary Ellen, *A Goodly Heritage* (childhood in Maine)  
 Chesterton, G. K., *Autobiography*  
 Chesterton, G. K., *Browning*  
 Chesterton, G. K., *Charles Dickens*  
 Chesterton, G. K., *Robert Louis Stevenson*  
 Clemens, Samuel, (Mark Twain), *Personal Recollections of Joan of Arc*  
 Clinton, D. J., (Thomas Rourke), *Man of Glory, Simon Bolivar* (South America's Washington)  
 Coffin, Robert, *Lost Paradise: A Boyhood on a Maine Coast Farm*  
 Conrad, Joseph, *A Personal Record*  
 Curie, Eve, *Madame Curie*  
 Deland, Margaret, *If This Be I*  
 Dowden, Edward, *The Life of Robert Browning*  
 Drinkwater, John, *Oliver Cromwell* (parliamentary leader in the English Civil War)  
 DuMaurier, Daphne, *The DuMauriers*  
 Ehrlich, Leonard, *God's Angry Man* (John Brown)  
 Engelbrecht, H. C., and Hanighen, F. C., *Merchants of Death* (munitions makers)  
 Ferber, Edna, *A Peculiar Treasure*  
 Flexner, James T., *Doctors on Horseback*  
 Flynn, John T., *God's Gold: The Story of Rockefeller and His Times*  
 Goodale, Katherine, *Behind the Scenes with Edwin Booth* (famous Shakespearean actor)  
 Gorman, Herbert S., *The Incredible Marquis: Alexander Dumas*

Graves, Robert, *Goodbye to All That* (the World War)  
 Griffith, L. W., *Spring of Youth* (boyhood in Wales)  
 Hatfield, William, *I Find Australia*  
 Heiser, Victor, *An American Doctor's Odyssey*  
 Henderson, Archibald, *Contemporary Immortals* (Einstein, Gandhi, Mussolini, and others)  
 Hildebrand, Arthur Sturges, *Magellan* (the first man to sail around the world)  
 Hudson, W. H., *Far Away and Long Ago*  
 Ishimoto, Shidzue, *Facing Two Ways* (a Japanese woman)  
 Jaffe, Bernard, *Crucibles* (lives of great chemists)  
 James, Marquis, *The Raven: A Biography of Sam Houston* (Texan leader)  
 Johnson, J. W., *Along This Way* (one of the foremost American Negroes)  
 Josephson, Matthew, *Robber Barons, the Great American Capitalists, 1861-1901*  
 Kent, Rockwell, *Wilderness: A Journal of Quiet Adventure in Alaska*  
 Kimmel, Stanley, *The Mad Booths of Maryland* (the actors—including the murderer of Lincoln)  
 Lewis, Oscar, *The Big Four* (railroad men)  
 Lincoln, Abraham, *Speeches and Letters, 1832-1865* (edited by Roe)  
 Linn, J. Webber, *Jane Addams*  
 Loth, David, *Alexander Hamilton* (early American statesman and financier)  
 Ludwig, Emil, *Napoleon*  
 Ludwig, Emil, *Schliemann, the Story of a Gold Seeker*  
 Luter, Della, *The Country Kitchen* (life in Michigan)  
 Mackenzie, Catherine, *Alexander Graham Bell*  
 Madariaga, Salvador de, *Christopher Columbus*  
 Maurois, André, *Ariel, the Life of Shelley*  
 Maurois, André, *Byron*  
 Mencken, H. L., *Happy Days* (autobiography to age twelve of a vigorous contemporary writer)  
 Morgan, James, *Theodore Roosevelt; the Boy and the Man*  
 Munthe, Axel, *The Story of San Michele* (a physician)  
 Muschamp, Edward, *Audacious Audubon* (American naturalist)  
 Mussolini, Benito, *My Autobiography*  
 Namer, Emile, *Galileo, Searcher of the Heavens*  
 Nerney, Mary Childs, *Thomas A. Edison, a Modern Olympian*  
 Nevins, Allen, *Fremont; the West's Greatest Adventurer*  
 New Yorker, *Profiles from the New Yorker*  
 Oliver, John Rathbone, *Foursquare; the Story of a Fourfold Life* (professor, psychiatrist, priest, and medical officer)  
 Paine, Albert Bigelow, *Short Life of Mark Twain*  
 Peattie, D. C., *Singing in the Wilderness: A Salute to John James Audubon*  
 Perry, Bliss, *And Gladly Teach*  
 Pupin, Michael, *From Immigrant to Inventor*  
 Reid, Edith Gittings, *Great Physician; a short Life of Sir William Osler*  
 Reiser, Anton, *Albert Einstein; a Biographical Portrait*  
 Repplier, Agnes, *Père Marquette, Priest, Pioneer and Adventurer*  
 Rittenhouse, I. Maud, *Maud* (life in Cairo, Illinois, during grandma's day)

Rourke, Constance, *Audubon*  
 Sandoz, Mari, *Old Jules* (Nebraska pioneer life)  
 Seldes, Gilbert, *Sawdust Caesar* (Mussolini)  
 Sheean, Vincent, *Personal History* (begins at the University of Chicago)  
 Smith, Logan P., *Unforgotten Years*  
 Stein, Gertrude, *Autobiography of Alice B. Toklas*  
 Stock, Mrs. N. W., *Miss Weeton: Journal of a Governess, 1807-1811*  
 Strachey, G. Lytton, *Eminent Victorians*  
 Strong, Anna Louise, *I Change Worlds* (from America to Russia)  
 Sullivan, Mark, *The Education of an American*  
 Taylor, A. E., *Socrates*  
 Vaillant-Conturier, Paul, *French Boy* (author, artist, soldier, and editor)  
 Vallery-Radot, René, *The Life of Pasteur*  
 Van Doren, Carl, *Benjamin Franklin*  
 Van Paasen, Pierre, *Days of Our Years* (a view of the European situation)  
 Villard, O. G., *Fighting Years*  
 Waldman, Milton, *Sir Walter Raleigh* (Elizabethan adventurer, courtier, and man of letters)  
 Ward, Charles H., *Charles Darwin, the Man and His Warfare*  
 Woodberry, George Edward, *Edgar Allan Poe*  
 Woolf, Virginia, *Flush* (Elizabeth Barrett's dog)  
 Whibley, Charles, *A Book of Scoundrels*  
 Young, Arthur H., *Art Young: His Life and Times* (great cartoonist, humanitarian, and socialist)

## C

Bakeless, J. E. *Master of the Wilderness, Daniel Boone*  
 Clemens, Samuel L., (Mark Twain), *Autobiography* (two volumes)  
 Clemens, Samuel L., (Mark Twain), *Life on the Mississippi*  
 Franklin, Benjamin, *Autobiography*  
 Garland, Hamlin, *A Son of the Middle Border*  
 Grenfell, Wilfred T., *A Labrador Doctor*  
 Keller, Helen, *The Story of My Life*  
 Reisenberg, Felix, *Living Again; an Autobiography* (seaman, explorer, editor, and novelist)  
 Roosevelt, Theodore, *An Autobiography*  
 Roosevelt, Theodore, *Theodore Roosevelt's Letters to His Children*  
 Vestal, Stanley, *Kit Carson; the Happy Warrior of the Old West*  
 Wensley, Frederick Porter, *Forty Years of Scotland Yard; the record of a lifetime of service in the Criminal Investigation Department*  
 Werner, M. R., *Barnum* (genius of the circus)

## TRAVEL<sup>1</sup>

### A

Conrad, Joseph, *The Mirror of the Sea*  
 Cook, James, *Three Voyages of Discovery* (1728-1779)  
 Doughty, Charles M., *Travels in Arabia Deserta*  
 Hakluyt, Richard, *A Selection of the Principal Voyages, Traffiques, and Discoveries of the English Nation* (one of the great travel books of the world)  
 Hearn, Lafcadio, *Glimpses of Unfamiliar Japan*  
 Hearn, Lafcadio, *Out of the East*

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Hergesheimer, Joseph, *San Cristobal de la Habana* (Havana)  
 Irving, Washington, *The Alhambra* (Spain)  
 Ludwig, Emil, *On Mediterranean Shores*  
 Price, Lucien, *Winged Sandals* (the journey of a man of culture)  
 Sokolsky, George E., *Tinder Box of Asia*  
 Trelawny, Edward J., *Adventures of a Younger Son*  
 Walton, Isaak, *The Complete Angler*

## B

Adamic, Louis, *The Native's Return*  
 Amundsen, Roald, *The South Pole*  
 Andrews, Ray Chapman, *On the Trail of Ancient Man*  
 Austin, Mary H., *The Flock* (sheep herding in California)  
 Austin, Mary H., *The Land of Journey's Ending* (the Southwest)  
 Belfrage, Cedric, *Away from It All; an Escapologist's Notebook*  
 Bercovici, Konrad, *Around the World in New York*  
 Bercovici, Konrad, *Manhattan Side-Show*  
 Bligh, William, *Bligh and the Bounty* (the original account of the voyage to Otaheite, the mutiny on the *Bounty*, and the boat journey to Timor)  
 Buchan, John, *A Book of Escapes and Hurried Journeys* (about real people)  
 Burt, Struthers, *Powder River*  
 Byrd, Richard E., *Alone*  
 Chapman, W. and L., *Wilderness Wanderers, Adventures Among Wild Animals in Rocky Mountain Solitudes*  
 Chase, Mary Ellen, *This England* (essays on the climate, food, travel, etc.)  
 Colum, Padraic, *The Road Round Ireland*  
 Cook, James H., *Fifty Years on the Old Frontier* (western United States)  
 Crow, Carl, *The Chinese Are Like That*  
 Dana, Richard H., Jr., *Two Years Before the Mast*  
 Davies, E. C., *A Wayfarer in Estonia, Latvia, and Lithuania*  
 Der Ling, Princess, *Two Years in the Forbidden City*  
 Dinesen, Isak, *Out of Africa*  
 Ditmars, R. L., *The Forest of Adventure*  
 Dos Passos, John, *Journeys between Wars*  
 Ellsberg, Edward, *Hell on Ice; the Saga of the Jeanette*  
 Fellows, P. F. M., and others, *Houston-Mount Everest Expedition, First Over Everest* (by airplane)  
 Fergusson, Harvey, *Rio Grande*  
 Firestone, Clark, *Bubbling Waters*  
 Fleming, Peter, *Brazilian Adventure*  
 Fleming, Peter, *News from Tartary: A Journey from Peking to Kashmir*  
 Franck, Harry A., *East of Siam*  
 Franck, Harry A., *Four Months Afoot in Spain*  
 Franck, Harry A., *Roaming through the West Indies*  
 Franck, Harry A., *A Scandinavian Summer*  
 Franck, Harry A., *Vagabonding down the Andes*  
 Freuchen, Peter, *Arctic Adventure*  
 Gunther, John, *Inside Asia*  
 Halsey, Margaret, *With Malice toward Some*  
 Havighurst, Walter, *The Upper Mississippi; a Wilderness Saga*



Hedin, Sven Anders, *My Life as an Explorer*  
 Hindus, Maurice G., *Broken Earth* (life in Soviet Russia)  
 Hindus, Maurice, *We Shall Live Again*  
 Hudson, W. H., *Afoot in England*  
 Hudson, W. H., *Idle Days in Patagonia*  
 Jackson, Joseph, *Notes on a Drum* (Guatemala)  
 Keith, Agnes, *Land Below the Wind*  
 Kent, Rockwell, *N by E*  
 Kent, Rockwell, *Salamina* (life in Greenland)  
 Kent, Rockwell, *Voyaging Southward from the Strait of Magellan*  
 Lawrence, T. E., *Revolt in the Desert*  
 Lee, Jonathan, *The Fate of the Grosvenor* (adventures in South Africa)  
 Lindbergh, Anne Morrow, *Listen! the Wind*  
 Lindbergh, Anne Morrow, *North to the Orient*  
 Lockley, Ronald, *I Know an Island*  
 Lucas, E. V., *A Wanderer in Paris*  
 Ludwig, Emil, *The Nile: the Life-Story of a River*  
 Maillart, Ella, *Forbidden Journey from Peking to Kashmir* (compare with Fleming: *News from Tartary*)  
 Mann, Erica, *The Other Germany*  
 Maugham, William Somerset, *Andalusia* (southern Spain)  
 Mukerji, Dhan Gopal, *My Brother's Face* (India)  
 Mukerji, Dhan Gopal, *Visit India with Me*  
 Nordhoff, Charles B., and Hall, J. N., *Mutiny on the Bounty*  
 Nordhoff, Charles B., and Hall, J. N., *Men Against the Sea*  
 O'Brien, Frederick, *Mystic Isles of the South Seas*  
 O'Brien, Frederick, *White Shadows in the South Seas*  
 O'Brien, Kate, *Farewell Spain*  
 Olson, Alma, *Scandinavia: Background for Neutrality*  
 Parkman, Francis, *The Oregon Trail*  
 Paul, Elliot, *The Life and Death of a Spanish Town*  
 Phillips, Henry A., *Meet the Japanese*  
 Polo, Marco, *The Travels of Marco Polo*  
 Powell, E. Alexander, *By Camel and Car to the Peacock Throne*  
 Priestley, J. B., *English Journey* (effects of the depression in England)  
 Roberts, Kenneth, *Trending into Maine*  
 Saint Exupery, A., *Wind, Sand, and Stars*  
 Seabrook, William B., *Adventures in Arabia*  
 Seabrook, William B., *Jungle Ways*  
 Seabrook, William B., *The Magic Island* (Haiti)  
 Shackleton, Edward, *Arctic Journeys*  
 Siegfried, André, *Impressions of South America*  
 Skariatine, Irina, *First to Go Back, an Aristocrat in Soviet Russia*  
 Smolka, Harry, *Forty Thousand Against the Arctic*  
 Starkie, Walter, *Spanish Raggle Taggle* (gypsies)  
 Starkie, Walter, *Don Gypsy; Adventures with a Fiddle in Southern Spain and Barbary*  
 Stevenson, Robert Louis, *Across the Plains*  
 Stevenson, Robert Louis, *The Amateur Emigrant*  
 Stevenson, Robert Louis, *In the South Seas*  
 Stevenson, Robert Louis, *An Inland Voyage*  
 Stevenson, Robert Louis, *Travels with a Donkey*  
 Thomas, Bertram, *Alarms and Excursions in Arabia*  
 Thomas, Lowell, *Beyond Khyber Pass*

Tilman, H. W., *Snow on the Equator*  
 Tomlinson, H. M., *The Sea and the Jungle*  
 Villiers, Alan, *Cruise of the Conrad, 1934-1936*  
 Waln, Nora, *The House of Exile* (upper-class Chinese life)  
 Waln, Nora, *Reaching for the Stars* (Nazi Germany)  
 Wharton, Edith, *In Morocco*  
 Ybarra, Thomas, *America Faces South*

## C

Akeley, Carl E., *In Brightest Africa*  
 Akeley, Delia J., *Jungle Portraits*  
 Branch, Douglas, *The Cowboy and His Interpreters*  
 Bullen, Frank T., *The Cruise of the Cachalot* (whale fishing)  
 Byrd, Richard E., *Little America*  
 Byrd, Richard E., *Skyward*  
 Clemens, Samuel L. (Mark Twain), *Innocents Abroad*  
 Clemens, Samuel L. (Mark Twain), *Roughing It*  
 Clemens, Samuel L. (Mark Twain), *A Tramp Abroad*  
 Cody, William F., *An Autobiography of Buffalo Bill*  
 Duguid, Julian, *Green Hell; adventures in the mysterious jungles of Eastern Bolivia*  
 Flandrau, Charles Macomb, *Viva Mexico*  
 Garland, Hamlin, *The Book of the American Indian*  
 Grenfell, Wilfred T., *Labrador Days*  
 James, Will, *Cow Country*  
 Johnson, Martin, *Lion*  
 Ketchum, Alton, *Follow the Sun* (an undergraduate's tour of the world)  
 Lagerlöf, Selma, *Wonderful Adventures of Nils* (Sweden)  
 London, Jack, *The Cruise of the Snark*  
 Muir, John, *Our National Parks*  
 Muir, John, *Travels in Alaska*  
 O'Sullivan, Maurice, *Twenty Years A-Growing* (an Irish boyhood)  
 Riesenbergs, Felix, *Under Sail; a Boy's Voyage around Cape Horn*  
 Roosevelt, Theodore, *African Game Trails*  
 Stefansson, Vilhjalmur, *The Friendly Arctic*  
 Stefansson, Vilhjalmur, *My Life with the Eskimos*  
 Thomas, Lowell, *Count Luckner* (World War submarine fighting)  
 Tschiffely, A. F., *Tschiffely's Ride; ten thousand miles in the saddle from Southern Cross to Pole Star*  
 Walden, Arthur T., *Dog Puncher on the Yukon*  
 Welzl, Jan, *Thirty Years in the Golden North*  
 White, Stewart E., *The Forest* (country north of Lake Superior)

## POPULAR SCIENCE<sup>1</sup>

### The Stars and the Universe:

Baker, R. H., *When Stars Come Out*  
 Eddington, A. S., *Stars and Atoms*  
 Jeans, J. H., *The Universe Around Us*  
 Jeans, J. H., *Through Space and Time*  
 Moseley, E. L. *Other Worlds*  
 Woodbury, D. O., *The Glass Giant of Palomar*  
**Physics—Matter and Energy:**  
 Bragg, W. H., *Concerning the Nature of Things*  
 Bragg, W. H., *The Universe of Light*

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Darwin, C. G., *New Conceptions of Matter*  
 Einstein, Albert and Infeld L., *The Evolution of Physics*  
 Gamov, G., *Mr. Thompkins in Wonderland*  
 Harrison, G., *Atoms in Action*  
 Karlson, Paul, *The World Around Us; a Modern Guide to Physics*  
 Lemon, Harvey B., *Cosmic Rays Thus Far*  
 Russell, Bertrand, *The A B C of Relativity*  
 Shapley, Harlow, *Flights from Chaos*

#### **The Earth—Geology and Geography:**

Brewster, Edwin T., *This Puzzling Planet*  
 Brooks, C. F., *Why the Weather?*  
 Jacks, G. V., *Vanishing Lands: A World Study of Soil Erosion*  
 Lee, Willis T., *Stories in Stone*  
 Merriam, J. C., *The Living Past*  
 Mills, Enos A., *Romance of Geology*  
 Peattie, D. C., *A Prairie Grove*  
 Pickwell, Gayle B., *Weather*

#### **Man—Anthropology, Archeology, etc.:**

Barzum, Jacques, *Race: A Study in Modern Superstition*  
 Boas, Franz, *The Mind of Primitive Man*  
 Du Bois, W. E. B., *Black Folks Then and Now*  
 Erb, R. C., *Poisoning the Public*  
 Furnas, C. C. and S. M., *Man, Bread, and Destiny; the Story of Man's Food*

Goldschmidt, Richard, *Ascaris: The Biologist's Story of Life*  
 Grabbe, Paul, *We Call It Human Nature*  
 Hooton, Earnest A., *Apes, Men, and Morons*  
 Magoffin, Ralph Van D., *Magic Spades; the Romance of Archeology*  
 Osborn, Henry Fairfield, *Men of the Old Stone Age*  
 Taft, Robert, *Photography and the American Scene; a Social History*  
 Wissler, Clark, *Indians of the United States*  
 Woolley, Charles L., *Digging Up the Past*

#### **Animals, Birds, Fish, Insects, Plants:**

Beatty, Clyde and Anthony, E., *The Big Cage*  
 Beebe, William, *Arcturus Adventure*  
 Beebe, William, *Beneath Tropic Seas*  
 Beebe, William, *Galapagos*  
 Beebe, William, *Jungle Peace*  
 Beebe, William, *Zacca Venture*  
 Burbank, Luther and Hall, Wilbur, *The Harvest of the Years*  
 Curtis, Brian, *The Life Story of the Fish*  
 Darwin, Charles, *On the Origin of Species*  
 Flint, W. P. and Metcalf, C. L., *Man's Chief Competitors*  
 Hegner, R. W., *Big Fleas Have Little Fleas*  
 Hudson, W. H., *The Book of a Naturalist*  
 Lincoln, Frederick, *The Migration of American Birds*  
 Maeterlinck, Maurice, *The Life of the Bee*  
 Sanderson, I., *Animal Treasure*

#### **Applied Science:**

Beebe, Lucius, *High Iron; A Book of Trains*  
 Ellsberg, Edward, *On the Bottom*  
 Hodgins, Eric and Magown, F. A., *Behemoth*  
 Hungerford, Edward, *Men and Iron; The History of the New York Central*



Huxley, Julian, *A Scientist among the Soviets*  
 Vieth von Golssenau, A. F., *Warfare*  
 Spaulding, O. L., *Ahriman: A Study of Air Bombardment*  
 Waldrop, F. C. and Borkin, Joseph, *Television; a Struggle for Power*  
**Surveys of Scientific Thought:**  
 De Leeuw, Adolph L., *Rambling through Science*  
 Furnas, C. C., *The Next Hundred Years*  
 Gray, George, *The Advancing Front of Science*  
 Graham, Harvey, *The Story of Surgery*  
 Haslett, A. W., *Everyday Science*  
 Hogben, L. T., *Science for the Citizen*  
 Huxley, Julian, *Essays in Popular Science*  
 Huxley, Julian, *Science and Social Needs*  
 Jaffe, Bernard, *Outposts of Science*  
 Jastrow, Joseph, *The Story of Human Error*  
 Jeans, J. H., and others, *Scientific Progress*  
 Levy, Hyman, *Modern Science; A Study of Physical Science in the World Today*  
 Mayer, Joseph, *Seven Seals of Science*  
 Millikan, Robert A., *Science and Life*  
 Millikan, Robert A., *Science and the New Civilization*  
 Slosson, Edwin E., *Creative Chemistry*  
 Ward, Charles H., *Exploring the Universe*

## THE ARTS<sup>1</sup>

### **Aesthetics:**

Edman, Irwin, *Arts and the Man: A Short Introduction to Aesthetics*

### **Architecture:**

Adams, Henry, *Mont Saint Michel and Chartres* (the art of the Middle Ages)

Braddell, Darcey, *How to Look at Buildings*

Cram, Ralph Adams, *My Life in Architecture*

Naumburg, Lambert M., *Skyscraper* (the romance of skyscrapers, illustrated)

Whitaker, C. H., *Rameses to Rockefeller* (informal history of architecture)

Wright, Frank Lloyd, *An Autobiography* (modern American architect)

### **Dancing:**

Haskell, Arnold, *Ballet Panorama*

Haskell, Arnold, *Diaghileff* (creator of the Russian ballet)

Kirstein, Lincoln, *The Dance*

### **Industrial Design:**

Geddes, Norman Bel, *Horizons* (modern streamlining)

### **Movies:**

Naumberg, Nancy (editor), *We Make the Movies* (discussions of the various aspects of the making of American films by Hollywood experts)

Nicoll, Allardyce, *Film and Theatre*

### **Music:**

Students who have access to collections of records will find the list of recordings given in Van Loon's *The Arts* on pages 641-658 helpful.

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<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Bidou, Henry, *Chopin*  
 Bowen, Catherine D., *Friends and Fiddlers* (on delights of music)  
 Copland, Aaron, *What to Listen for in Music*  
 Downes, Olin, *The Lure of Music*  
 Ewen, David, *Twentieth Century Composers*  
 Huneke, J. G., *Mezzotints in Modern Music* (published in 1899)  
 Kaufman, Schrina, *Everybody's Music*  
 Kelley, E. S., *Musical Instruments*  
 Landowska, Wanda, *Music of the Past*  
 Rolland, Romain, *Musicians of Today* (to 1908)  
 Rorke, J. D. M., *A Musical Pilgrim's Progress*  
 Schauffler, Robert H., *Mad Musician* (abridgement of his biography of Beethoven)  
 Spaeth, Sigmund, *The Art of Enjoying Music*  
 Spaeth, Sigmund, *They Still Sing of Love*  
 Specht, Richard, *Johannes Brahms*  
 Taylor, Deems, *The Well Tempered Listener* (discusses music from the points of view of (1) the composer, (2) the performer, and (3) the listener)  
 Wagenknecht, Edward C., *Jenny Lind*  
 Weismann, A., *Music Comes to Earth* (music conforming to the machine age)

## **Painting:**

### **(History and Criticism)**

Berenson, Bernhard, *The Italian Painters of the Renaissance*  
 Bulliet, C. J., *Apples and Madonnas: Emotional Expression in Modern Art* (handbook on modern painting and sculpture)  
 Bulliet, C. J., *Significant Moderns and Their Pictures* (biographical and critical sketches of 68 painters)  
 Cheney, Sheldon, *Primer of Modern Art*  
 Craven, Thomas, *Men of Art* (from Giotto to latest masters of French Modernism)

Hagen, O. F., *Art Epochs and their Leaders*

Okakura, Kakuzo, *The Book of Tea* (interpretation of art in Japan)

Pater, Walter, *The Renaissance* (chiefly Italian painters)

Van Loon, H. W., *The Arts*

### **(Individual Artists)**

Benton, T. H., *An Artist in America*

Cellini, Benvenuto, *Autobiography*

Cézanne:

Barnes, A. C. and Violette Mazia, *Art of Cézanne*

\*Michelangelo:

Ludwig, Emil, *Three Titans* (Michelangelo, Rembrandt, and Beethoven)

Powers, A. H., *Art of Michelangelo Paintings* (Reproductions)

\*Rembrandt:

Van Loon, H. W., *R. v. R., Being an Account of the Last Years and the Death of One Rembrandt Harmenszoon van Rijn*

*The Paintings of Rembrandt* (Reproductions)

\*Van Gogh:

Stone, Irving, *Lust for Life*

*Paintings and Drawings of Van Gogh* (Reproductions)

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\*A collection of reproductions will be issued by the attendant in 104 Library with a book or criticism or a biography dealing with this painter.

(Primitive Art)

Riggs, Arthur S., *Romance of Human Progress*

ESSAYS<sup>1</sup>

Beerbohm, Max, *And Even Now*

Beerbohm, Max, *Around Theatres*

Beerbohm, Max, *A Christmas Garland*

Beerbohm, Max, *More*

Beerbohm, Max, *Seven Men*

Beerbohm, Max, *A Variety of Things*

Beerbohm, Max, *Yet Again* (on open fires, train-time, goodbyes, etc.)

Belloc, Hilaire, *On* (on the accursed climate, a piece of rope, etc.)

Belloc, Hilaire, *On Everything* (conversation on minor topics)

Belloc, Hilaire, *This and That and the Other*

Benchley, Robert, *After 1903—What?*

Benchley, Robert, *My Ten Years in a Quandary*

Benson, A. C., *From a College Window* (on religion, education, literature)

Bergengren, Ralph, *The Comforts of Home* (light essays)

Brillat-Savarin, Jean A., *The Physiology of Taste* (on fine food and wine)

Brooks, Charles S., *Chimney Pot Papers* (on common everyday life)

Chesterton, G. K., *Tremendous Trifles* (on the significance of common things)

De Quincey, Thomas, *The Confessions of an English Opium Eater*

De Quincey, Thomas, *The English Mail Coach*

De Quincey, Thomas, *Essays*

Dimnet, Ernest, *The Art of Thinking*

Eaton, Walter Prichard, *Penguin Persons and Peppermints*

Edman, Irwin, *Philosopher's Holiday*

Emerson, Ralph Waldo, *Essays*, First Series

Erskine, John, *The Kinds of Poetry and Other Essays*

Galsworthy, John, *The Inn of Tranquility*

Galsworthy, John, *A Motley* (stories, studies, and impressions)

Grahame, Kenneth, *Pagan Papers* (essays on loafing and similar subjects)

Hazlitt, William, *Essays* (by a man who enjoyed living)

Hewlett, Maurice, *Last Essays* (a pleasant picture of country life)

James, William, *Selected Papers in Philosophy*

Lamb, Charles, *Essays of Elia*, First Series

Lamb, Charles, *Essays of Elia*, Second Series

Lamb, Charles, *Selected Essays*

Lamb, Charles, *Last Essays of Elia*

Lang, Andrew, *Adventures Among Books*

Lang, Andrew, *Books and Bookmen*

Lang, Andrew, *Lost Leaders*

Leacock, Stephen, *My Discovery of England*

Leacock, Stephen, *Too Much College*

Lowell, James Russell, *Fireside Travels*

McFee, William, *Swallowing the Anchor* (a ship's engineer on shore)

Milne, A. A., *Not That It Matters* (on games, books, snobbery, etc.)

Newton, A. Edgar, *A Magnificent Farce, and Other Diversions of a Book Collector*

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<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Quiller-Couch, Sir Arthur, *On the Art of Reading*  
 Quiller-Couch, Sir Arthur, *On the Art of Writing*  
 Repplier, Agnes, *To Think of Tea* (about the English institution of tea drinking)  
 Ruskin, John, *Selections from Ruskin*  
 Schauffler, Robert Havens, *Fiddler's Luck* (series of war sketches)  
 Shaw, George Bernard, *Dramatic Opinions and Essays*  
 Sherman, Stuart Pratt, *My Dear Cornelia*  
 Skinner, Cornelia Otis, *Dithers and Jitters*  
 Skinner, Cornelia Otis, *Excuse It Please*  
 Smith, Alexander, *Dreamthorp* (aspects of life in an English village)  
 Stevenson, Robert Louis, *Memories and Portraits*  
 Stevenson, Robert Louis, *Virginibus Puerisque and Other Papers*  
 Tomlinson, H. M., *London River* (about the lower Thames)  
 White, E. B., *Quo Vadimus; or the Case for the Bicycle*

### SOCIAL POINTS OF VIEW<sup>1</sup>

Abend, Hallett, *Chaos in Asia*  
 Adams, James Truslow, *Our Business Civilization*  
 Adams, Benjamin (ed.), *You Americans* (as seventeen foreign correspondents saw the United States and its people)  
 Allen, Frederick, *Only Yesterday: An Informal History of the Nineteen-Twenties*  
 Allen, Frederick L., *Since Yesterday*  
 Armstrong, Hamilton, *We or They: Two Worlds in Conflict*  
 Armstrong, Louise, *We Too Are the People*  
 Arnold, Thurman, *The Folklore of Capitalism*  
 Auden, W. H., and Isherwood, Christopher, *Journey to a War* (account of Sino-Japanese War)  
 Baldwin, H. W., and Stone, Shepard, (editors), *We Saw It Happen: The News Behind the News*  
 Barzun, Jacques, *Of Human Freedom* (a defense of democracy)  
 Beer, Thomas, *The Mauve Decade* (American life in the 1890's)  
 Burton, Mrs. Katherine, *Paradise Planters; the Story of Brook Farm* (a social experiment in the 1840's)  
 Calkins, C., *Spy Overhead, the Story of Industrial Espionage ..*  
 Canby, H. S., *Alma Mater* (Yale in the 1890's)  
 Chamberlain, W. H., *Japan Over Asia*  
 Chase, Stuart, and Tyler, Marian, *Mexico: A Study of the Two Americas* (comparison of a civilization based on handicraft with one based on machinery)  
 Chase, Stuart, *Rich Land, Poor Land: A Study of Waste in the Natural Resources of America*  
 Chase, Stuart, *Tragedy of Waste*  
 Childs, M. W., *Sweden: the Middle Way*  
 Crow, Carl, *Four Hundred Million Customers* (the Chinese)  
 Davis, William Stearns, *Life in Elizabethan Days*  
 Davis, William Stearns, *Life on a Medieval Barony*  
 Dean, Vera, *Europe in Retreat*  
 Dickenson, G. Lowes, *After Two Thousand Years* (modern world as viewed by Socrates)  
 Dickinson, G. Lowes, *The Greek View of Life*  
 Dickinson, G. Lowes, *A Modern Symposium* (on politics and philosophy)

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Duranty, Walter, *I Write as I Please* (by a journalist)  
 Edman, Irwin, *Candle in the Dark; a Postscript to Despair*  
 Engelbrecht, H. C., *The Revolt Against War*  
 Fadiman, Clifton (ed.), *I Believe; the Personal Philosophies of Certain Eminent Men and Women of Our Time*  
 Frazer, Sir James George, *The Golden Bough* (the greatest study of folklore)  
 Galsworthy, John, *A Commentary* (desire to puncture the complacency of the middle class)  
 Gauss, Christian, *Life in College* (the present)  
 Gibbs, Sir Philip, *Ordeal in England*  
 Huberman, Leo, *Man's Worldly Goods*  
 Hulbert, A. B., *Forty-Niners*  
 Huxley, Aldous, *Ends and Means*  
 Lin Yutang, *The Importance of Living*  
 Lippmann, Walter, *Inquiry into the Principles of the Good Society*  
 Lynd, Robert, and Lynd, Helen, *Middletown* (sociological study of a typical American community, in the late nineteen-twenties)  
 Lynd, Robert, and Lynd, Helen, *Middletown in Transition* (a study of the same community during the depression)  
 Lyons, E. (editor), *We Cover the World* (by sixteen foreign newspaper correspondents)  
 McWilliams, Carey, *Factories in the Fields* (migratory field workers in California)  
 Maurois, André, *Miracle of England*  
 Millis, Walter, *The Road to War; America, 1914-1917*  
 Mukerji, Dhan Gopal, *Caste and Outcaste* (India and America)  
 Mumford, Lewis, *Sticks and Stones*  
 Nitobé, Inazo, *Bushido, the Soul of Japan* (an exposition of Japanese thought)  
 Price, Willard, *Children of the Rising Sun*  
 Power, Eileen, *Medieval People* (sketches illustrating aspects of social life in the Middle Ages)  
 Radin, Max, *The Law and Mr. Smith*  
 Roberts, S. H., *The House That Hitler Built*  
 Rothery, Agnes, *Denmark, Kingdom of Reason*  
 Schuschnigg, Kurt, *My Austria*  
 Seldes, George, *Freedom of the Press*  
 Selfridge, Harry G., *Romance of Commerce* (commerce all over the world)  
 Sherman, Stuart Pratt, *Americans*  
 Sherman, Stuart Pratt, *Shaping Men and Women* (to University of Illinois undergraduates)  
 Shridharani, Krishnalal, *War Without Violence; A Study of Gandhi's Method and Its Accomplishments*  
 Snow, Edgar, *Red Star over China*  
 Sullivan, Mark, *The Twenties*, Volume VI of *Our Times* (the United States from 1920 to 1930)  
 Thackeray, William Makepeace, *The Book of Snobs* (ridicule of English snobbery)  
 Thoreau, Henry David, *Walden* (the return to nature)  
 Walker, Charles, *American City: A Rank and File History* (Minneapolis)



Wertenbaker, T. J., *The Founding of American Civilization: the Middle Colonies*  
Wright, Frank L., *The Disappearing City*

## CONTEMPORARY PROSE FICTION<sup>1</sup>

### A

- Cantwell, Robert, *Land of Plenty* (story of a western lumber mill)  
Dos Passos, John, *Nineteen-Nineteen*  
Dos Passos, John, *Manhattan Transfer*  
Dreiser, Theodore, *American Tragedy*  
Forster, E. M., *A Passage to India*  
France, Anatole, *At the Sign of the Reine Pédauque*  
France, Anatole, *Penguin Island*  
Galsworthy, John, *The Forsyte Saga*  
Gogol, Nikolai, *Dead Souls*  
Gorki, Maxim, *The Spy*  
Huxley, Aldous, *After Many a Summer Dies the Swan*  
Huxley, Aldous, *Point Counter Point*  
Huxley, Aldous, *This Brave New World* (story of an industrialized Utopia)  
Kafka, Franz, *The Castle*  
Lagerlöf, Selma, *The Ring of the Lowenskölds*  
Lagerlöf, Selma, *The Story of Gösta Berling*  
Lawrence, D. H., *Sons and Lovers*  
Macaulay, Rose, *Dangerous Ages* (post-war upheaval)  
Mann, Thomas, *Buddenbrooks* (a German *Forsyte Saga*)  
Mann, Thomas, *The Magic Mountain*  
Marquand, John P., *The Late George Apley; a novel in the form of a memoir* (subtle satire)  
Reymont, Wladyslaw, *The Peasants*  
Rolland, Romain, *Jean Christophe* (contains: Dawn, Morning, Youth, Revolt)  
Rolland, Romain, *Jean Christophe in Paris* (contains: The Market Place, Antoinette, The House)  
Rolland, Romain, *Jean Christophe; Journey's End* (contains: Love and Friendship, The Burning Bush, The New Dawn)  
Saint-Exupéry, Antoine de, *Southern Mail* (by airplane)  
Santayana, George, *The Last Puritan* (a philosophical novel)  
Scott, Evelyn, *The Wave*  
Undset, Sigrid, *The Bridal Wreath* (life in Medieval Norway)  
Undset, Sigrid, *The Cross* (life in Medieval Norway)  
Undset, Sigrid, *The Mistress of Husaby* (life in Medieval Norway)  
Wassermann, Jakob, *The Gooseman*  
Wassermann, Jakob, *The World's Illusion* (European society in the first days of the war)  
Wolfe, Thomas, *Of Time and the River* (autobiography in novel form)

### B

- Albee, George, *Young Robert* (San Francisco in the early twentieth century)  
Baker, Dorothy, *Young Man with a Horn*  
Barnes, Margaret Ayer, *Edna, His Wife* (scene is in Chicago)

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Barnes, Margaret Ayer, *Within This Present* (about a wealthy Chicago banking family)  
 Barnes, Margaret Ayer, *Years of Grace*  
 Bennett, Arnold, *Buried Alive*  
 Bennett, Arnold, *Clayhanger*  
 Bennett, Arnold, *Denry the Audacious*  
 Bennett, Arnold, *The Old Wives' Tale*  
 Bojer, Johan, *The Great Hunger*  
 Bradford, Roark, *This Side of Jordan*  
 Bromfield, Louis, *The Green Bay Tree*  
 Brown, Rollo W., *The Fire-Makers* (small coal mining town in Ohio)  
 Buck, Pearl, *The Good Earth*  
 Buck, Pearl, *The Patriot*  
 Busey, Garreta, *The Windbreak*  
 Carmer, Carl L., *Stars Fell on Alabama* (tales and sketches of life in Alabama)  
 Carmer, Carl L., *Listen for a Lonesome Drum* (tales and sketches of life in New York state)  
 Cather, Willa S., *Death Comes for the Archbishop*  
 Cather, Willa S., *A Lost Lady* (compare with *Madame Bovary*)  
 Cather, Willa S., *My Antonia*  
 Cather, Willa S., *O Pioneers!*  
 Cather, Willa S., *The Song of the Lark*  
 Chase, Mary Ellen, *Mary Peters*  
 Chase, Mary Ellen, *Silas Crockett* (four generations of a New England family)  
 Conrad, Joseph, *Lord Jim*  
 Conrad, Joseph, *The Nigger of the Narcissus*  
 Conrad, Joseph, *Nostramo*  
 Conrad, Joseph, *The Rescue*  
 Conrad, Joseph, *Romance*  
 Conrad, Joseph, *The Rover*  
 Conrad, Joseph, *Victory*  
 Cronin, A. J., *The Citadel*  
 Dobson, Ruth L., *Straw in the Wind*  
 Douglas, Norman, *South Wind*  
 Dreiser, Theodore, *Jennie Gerhardt*  
 Duguid, J., *Tiger Man*  
 Edmonds, Walter D., *The Big Barn*  
 Edmonds, Walter D., *Chad Hanna* (Erie Canal)  
 Edmonds, Walter D., *Drums Along the Mohawk* (scene is the Mohawk Valley from 1776 to 1784)  
 Edmonds, Walter D., *Erie Water* (concerns the building of the Erie Canal)  
 Edmonds, Walter D., *Rome Haul* (canal boat life in the 1850's)  
 Fallada, Hans, *Little Man, What Now?*  
 Farrell, James, *Studs Lonigan* (Chicago Irish)  
 Ferber, Edna, *Cimarron*  
 Field, Rachel, *All This and Heaven, Too*  
 Fisher, Vardis, *Children of God* (the Mormons)  
 Földes, Jolan, *Prelude to Love*  
 Forbes, Esther, *Paradise* (American colonial life)  
 France, Anatole, *The Crime of Sylvestre Bonnard*  
 Gale, Zona, *Birth* (story of a small Wisconsin town)  
 Galsworthy, John, *The Country House*

Galsworthy, John, *The Patrician*  
 Galsworthy, John, *The Silver Spoon*  
 Galsworthy, John, *The Swan Song*  
 Galsworthy, John, *The White Monkey*  
 Glasgow, Ellen, *Barren Ground*  
 Glaspell, Susan, *Brook Evans*  
 Gordon, Caroline, *None Shall Look Back* (Civil War story)  
 Hamsun, Knut, *Growth of the Soil* (pioneer novel, scene in Norway)  
 Hemon, Louis, *Maria Chapdelaine; a Tale of the Lake St. John Country*  
 Herbst, Josephine, *Pity Is Not Enough*  
 Hergesheimer, Joseph, *Balisand* (just after the American Revolution)  
 Hergesheimer, Joseph, *The Limestone Tree*  
 Hergesheimer, Joseph, *The Three Black Pennies*  
 Hilton, James, *Lost Horizon*  
 Holtby, Winifred, *South Riding* (life in an English town)  
 Hudson, W. H., *Green Mansions*  
 Johnson, Josephine, *Now in November* (farm life in the Middle West)  
 Kennedy, Margaret, *The Constant Nymph*  
 Komroff, Manuel, *Coronet*  
 Krause, Herbert, *Wind Without Rain*  
 Krey, Laura, *And Tell of Time*  
 Löns, H., *Harm Wulf* (the Thirty Years War, 1618-1648)  
 Macaulay, Rose, *The Shadow Flies* (a story of seventeenth century England)  
 Malraux, André, *Man's Fate* (Communist Revolution in China)  
 Malraux, André, *Man's Hope* (Spanish Civil War)  
 Masefield, John, *Sard Harker* (an adventure story)  
 Maugham, William Somerset, *The Moon and Sixpence*  
 Maugham, William Somerset, *Of Human Bondage*  
 Maxwell, William, *They Came Like Swallows*  
 Moore, George, *Esther Waters*  
 Norris, Frank, *The Octopus*  
 Page, Elizabeth, *The Tree of Liberty* (America, 1754-1806)  
 Parrish, Anne, *The Perennial Bachelor*  
 Peterkin, Julia, *Scarlet Sister Mary* (Negroes of South Carolina)  
 Priestley, J. B., *Angel Pavement*  
 Priestley, J. B., *The Good Companions*  
 Rawlings, Marjorie, *The Yearling*  
 Remarque, Erich, *All Quiet on the Western Front*  
 Roberts, Elizabeth Madox, *The Great Meadow*  
 Roberts, Kenneth, *Arundel* (story of the American Revolution)  
 Roberts, Kenneth, *Northwest Passage*  
 Rolvaag, O. E., *Giants in the Earth* (novel of pioneer life)  
 Rolvaag, O. E., *Peder Victorious* (novel of pioneer life)  
 Saint-Exupéry, Antoine de, *Night Flight*  
 Sandoz, Mari, *Capital City* (anti-democratic forces in the Middle West)  
 Sedgwick, Anne Douglas, *The Little French Girl*  
 Shaw, George Bernard, *An Unsocial Socialist*  
 Shiriaev, Petr, *Flattery's Foal*  
 Sillanpää, Emil, *Meek Heritage* (life in Finland)  
 Steinbeck, John, *Grapes of Wrath*  
 Steinbeck, John, *Of Mice and Men*  
 Steinbeck, John, *Tortilla Flats*



Strong, L. A. G., *The Garden* (a childhood in Dublin)  
 Swinnerton, Frank, *Nocturne* (the story of one night and five people)  
 Syngé, John M., *The Aran Islands* (travel narrative)  
 Tate, Allen, *The Fathers*  
 Tomlinson, H. M., *All Our Yesterdays* (the war and its backgrounds)  
 Tomlinson, H. M., *Gallions Reach* (London, India, and Malay Peninsula)  
 Vance, Ethel, *Escape* (Nazi Germany)  
 Walpole, Hugh, *The Cathedral* (struggle for power in a cathedral town)  
 Walpole, Hugh, *Fortitude*  
 Walpole, Hugh, *Jeremy*  
 Wells, H. G., *Mr. Brilling Sees It Through* (England in war time)  
 Wells, H. G., *Tono-Bungay*  
 Werfel, Franz, *Forty Days of Musa Dagh* (Armenian heroism)  
 Werfel, Franz, *Hearken unto the Voice*  
 Wharton, Edith, *The Age of Innocence*  
 Wharton, Edith, *The House of Mirth*  
 White, T. H., *The Sword in the Stone*  
 Wilder, Thornton, *The Bridge of San Luis Rey*  
 Wilson, Margaret, *The Able McLaughlins*  
 Wolfe, Thomas, *Look Homeward Angel* (family life in the South)  
 Wright, Richard, *Native Son* (a Negro and society)  
 Yutang, Lin, *Moment in Peking* (China)

## C

Boyd, James, *Drums* (South Carolina just before the American Revolution)  
 Boyd, James, *Marching On* (the South during the Civil War)  
 Forester, C. S., *Captain Horatio Hornblower* (the British navy)  
 La Farge, Oliver, *Laughing Boy* (a story of Indian life)  
 Lewis, Sinclair, *Arrowsmith* (story of a physician)  
 Lewis, Sinclair, *Babbitt* (satire on American middle-class life)  
 Lewis, Sinclair, *Dodsworth*  
 Locke, William J., *The Beloved Vagabond*  
 London, Jack, *The Sea Wolf*  
 MacKenzie, Compton, *Rich Relatives*  
 Malmberg, Bertil, *Ake and His World* (a childhood in Sweden)  
 Tarkington, Booth, *Alice Adams*  
 Tucker, Augusta, *Miss Susie Slagle's* (medical students at Johns Hopkins)  
 Wharton, Edith, *Ethan Frome*  
 Wharton, Edith, *The Old Maid*  
 Wharton, Edith, *The Spark*  
 Wharton, Edith, *False Dawn*  
 Wharton, Edith, *New Year's Day*  
 Wilder, Thornton, *The Woman of Andros*

## STANDARD PROSE FICTION<sup>1</sup>

### A

Balzac, Honoré de, *The Country Doctor* ("production for use" a hundred years ago)  
 Balzac, Honoré de, *César Birotheau* (a story of bankruptcy through over-expansion)

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Balzac, Honoré de, *The Magic Skin*  
 Balzac, Honoré de, *Père Goriot* (theme of filial ingratitude)  
 Bunyan, John, *Pilgrim's Progress*  
 Butler, Samuel, *Erewhon* (the land of "Nowhere")  
 Butler, Samuel, *The Way of All Flesh*  
 Cervantes, Miguel de, *Don Quixote of La Mancha*  
 Dickens, Charles, *Pickwick Papers*  
 Dostoevski, Feodore, *The Brothers Karamazov* (a famous novel of Russian life)  
 Dostoevski, Feodore, *Crime and Punishment* (of special interest to pre-legal students)  
 Eliot, George (Mary Ann Evans), *Adam Bede*  
 Eliot, George (Mary Ann Evans), *Felix Holt*  
 Eliot, George (Mary Ann Evans), *Middlemarch*  
 Eliot, George (Mary Ann Evans), *Romola*  
 Flaubert, Gustave, *Madame Bovary* (a study in character disintegration)  
 Goethe, Johann Wolfgang von, *Wilhelm Meister* (a study in character development)  
 Hugo, Victor, *Les Misérables*  
 James, Henry, *The American* (an American encounters European culture)  
 James, Henry, *Daisy Miller*  
 James, Henry, *The Europeans*  
 James, Henry, *The Portrait of a Lady*  
 Kingsley, Charles, *Hypatia* (an historical novel about the fifth century)  
 Malory, Sir Thomas, *Le Morte d'Arthur*  
 Meredith, George, *Diana of the Crossways*  
 Meredith, George, *The Egoist*  
 Meredith, George, *Evan Harrington*  
 Pater, Walter, *Marius, the Epicurean* (life in the time of Marcus Aurelius)  
 Reade, Charles, *The Cloister and the Hearth* (life in the fifteenth century)  
 Stendahl, (Henri-Marie Beyle), *The Chartreuse of Parma* (Italian court life and intrigue)  
 Thackeray, William Makepeace, *Vanity Fair*  
 Tolstoi, Count Leo N., *War and Peace* (life in Russia)

## B

Austen, Jane, *Emma*  
 Austen, Jane, *Northanger Abbey*  
 Austen, Jane, *Pride and Prejudice*  
 Austen, Jane, *Sense and Sensibility*  
 Balzac, Honoré de, *Eugénie Grandet*  
 Blackmore, R. D., *Lorna Doone*  
 Brontë, Charlotte, *Jane Eyre*  
 Brontë, Emily, *Wuthering Heights*  
 Burney, Fanny, *Evelina*  
 Daudet, Alphonse, *Tartarin of Tarascon and Tartarin on the Alps*  
 DeFoe, Daniel, *Captain Singleton*  
 DeFoe, Daniel, *Moll Flanders*  
 Dickens, Charles, *Bleak House*  
 Dickens, Charles, *David Copperfield*  
 Dickens, Charles, *Martin Chuzzlewit*

Dickens, Charles, *The Old Curiosity Shop*  
 Eliot, George (Mary Ann Evans), *The Mill on the Floss*  
 Fielding, Henry, *Joseph Andrews*  
 Fielding, Henry, *Tom Jones*  
 Gaskell, Elizabeth, *Cranford* (life in a small English village)  
 Goldsmith, Oliver, *The Vicar of Wakefield*  
 Hardy, Thomas, *Far from the Madding Crowd*  
 Hardy, Thomas, *Life and Death of the Mayor of Casterbridge*  
 Hardy, Thomas, *A Pair of Blue Eyes*  
 Hardy, Thomas, *The Return of the Native*  
 Hardy, Thomas, *Tess of the D'Urbervilles*  
 Hawthorne, Nathaniel, *The Blithedale Romance*  
 Hawthorne, Nathaniel, *The Marble Faun*  
 Hawthorne, Nathaniel, *The Scarlet Letter*  
 Howells, William Dean, *April Hopes*  
 Howells, William Dean, *A Modern Instance*  
 Howells, William Dean, *The Rise of Silas Lapham*  
 Hugo, Victor, *The Hunchback of Notre Dame*  
 Hugo, Victor, *Ninety-Three*  
 Hugo, Victor, *Toilers of the Sea*  
 Johnson, Samuel, *Rasselas* (the search for happiness)  
 Johnston, Mary, *To Have and to Hold*  
 Kingsley, Charles, *Alton Locke*  
 Kingsley, Charles, *Westward Ho!*  
 La Fayette, Marie Madelaine Pioche, *The Princess of Cleves*  
 Loti, Pierre (Louis Marie Julien Viaud), *An Iceland Fisherman*  
 Lytton, Edward, *The Last Days of Pompeii*  
 Manzoni, Alessandro, *The Betrothed* (adventure in Italy)  
 Maupassant, Guy de, *Pierre and Jean*  
 Melville, Herman, *Moby Dick*  
 Melville, Herman, *Typee* (in the South Sea Islands)  
 Mitchell, S. Weir, *Hugh Wynne* (story of the Revolutionary War)  
 Reade, Charles, *Put Yourself in His Place* (struggle between capital and labor)  
 Sand, George (pseud.), *The Devil's Pool and Francois the W'aif*  
 Scott, Sir Walter, *The Abbot*  
 Scott, Sir Walter, *The Antiquary*  
 Scott, Sir Walter, *The Bride of Lammermoor*  
 Scott, Sir Walter, *Guy Mannering*  
 Scott, Sir Walter, *Old Mortality*  
 Scott, Sir Walter, *Rob Roy*  
 Scott, Sir Walter, *Waverley*  
 Sienkiewicz, Henryk, *Quo Vadis?*  
 Sienkiewicz, Henryk, *With Fire and Sword*  
 Sudermann, Hermann, *Dame Care*  
 Thackeray, William Makepeace, *Henry Esmond*  
 Thackeray, William Makepeace, *The Newcomes*  
 Thackeray, William Makepeace, *Pendennis* (university life and London)  
 Thackeray, William Makepeace, *The Virginians*  
 Tolstoi, Count Leo N., *Anna Karenina*  
 Tolstoi, Count Leo N., *The Resurrection*  
 Trollope, Anthony, *Barchester Towers*  
 Trollope, Anthony, *Dr. Thorne*  
 Trollope, Anthony, *The Warden*

Turgenev, Ivan S., *Fathers and Children*  
Turgenev, Ivan S., *Virgin Soil*

## C

Carroll, Lewis (Charles Dodgson), *Alice's Adventures in Wonderland*  
Carroll, Lewis (Charles Dodgson), *Through the Looking Glass*  
Churchill, Winston, *The Crisis*  
Churchill, Winston, *Richard Carvel*  
Clemens, Samuel L. (Mark Twain), *The Prince and the Pauper*  
Cooper, James Fenimore, *The Pilot*  
Cooper, James Fenimore, *The Prairie*  
Cooper, James Fenimore, *The Spy*  
DeFoe, Daniel, *Robinson Crusoe*  
Dickens, Charles, *Oliver Twist*  
Doyle, Sir Arthur Conan, *The White Company*  
Dumas, Alexandre, *The Count of Monte Cristo*  
Dumas, Alexandre, *The Three Musketeers*  
Hughes, Thomas, *Tom Brown at Oxford*  
Hughes, Thomas, *Tom Brown's School Days*  
Kipling, Rudyard, *Captains Courageous*  
Kipling, Rudyard, *Kim*  
Kipling, Rudyard, *The Light That Failed*  
Scott, Sir Walter, *Kenilworth*  
Scott, Sir Walter, *Quentin Durward*  
Scott, Sir Walter, *The Talisman*  
Stevenson, Robert Louis, *The Ebb-Tide*  
Stevenson, Robert Louis, *Kidnapped*  
Stevenson, Robert Louis, *The Master of Ballantrae*  
Stevenson, Robert Louis, *St. Ives*  
Stevenson, Robert Louis, *The Strange Case of Dr. Jekyll and Mr. Hyde*  
Swift, Jonathan, *Gulliver's Travels*

## SHORT STORIES<sup>1</sup>

### Anthologies of Short Stories

Bates, S. C., *Twentieth Century Stories*  
Brewster, D., *A Book of Modern Short Stories*  
Brewster, D., *A Book of Contemporary Short Stories*  
Brown, Leonard, *Modern Short Stories*  
Burnett and Foley, *Story, 1931-33*  
Burrel and Cerf, *The Bedside Book of Famous American Stories*  
Cross, E. A., *The Book of the Short Story* (an excellent anthology)  
Dashiell, A., *Editor's Choice*  
O'Brien, E., *Twenty-five Best Stories*  
O'Brien, E., *Short Story Case Book*  
Pence, R. W., *Short Stories of Today*  
**Collections of Short Stories by One Author:**

Anderson, Sherwood, *Winesburg, Ohio*  
Bates, Ralph, *Sirocco and Other Stories*  
Cable, G. W., *Old Creole Days*  
Caldwell, E., *American Earth*  
Caldwell, E., *Kneel to the Rising Sun*  
Callaghan, M., *A Native Argosy*  
Cather, Willa, *Obscure Destinies*  
Cather, Willa, *Youth and the Bright Medusa* (stories of artists and musicians)

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<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Chekov, A., *Stories*  
 Conrad, Joseph, *Typhoon and Other Stories*  
 Crane, S., *Maggie and Other Stories*  
 Dreiser, T., *Chains*  
 Dreiser, T., *Free and Other Stories*  
 Edmonds, Walter D., *Mostly Canallers* (dealing with life on the Erie Canal)  
 Galsworthy, John, *Caravan*  
 Garland, Hamlin, *Main-Travelled Roads*  
 Hardy, Thomas, *Wessex Tales*  
 Hardy, Thomas, *Life's Little Ironies*  
 Harte, Bret, *Luck of Roaring Camp*  
 Hemingway, Ernest, *The Fifth Column and the First 49 Stories*  
 Kipling, Rudyard, *Debts and Credits*  
 Kipling, Rudyard, *Selected Stories*  
 Kipling, Rudyard, *The Day's Work*  
 Lardner, Ring, *Roundup*  
 Maugham, W. Somerset, *East and West*  
 Maupassant, Guy de, *The Odd Number*  
 Mansfield, Katharine, *Bliss*  
 Mansfield, Katharine, *Garden Party*  
 Milburn, George, *No More Trumpets*  
 O'Flaherty, L., *Spring Sowing*  
 Parker, Dorothy, *Laments for the Living*  
 Poe, Edgar Allan, *Selected Tales*  
 Rawlings, Marjorie, *When the Whippoorwill*  
 Steele, Wilbur Daniel, *Land's End and Other Stories*  
 Steele, Wilbur Daniel, *The Man Who Saw Through Heaven*  
 Steinbeck, John, *The Long Valley* (in California)  
 Stephens, James, *Etched in Moonlight*  
 Stevenson, Robert Louis, *New Arabian Nights*  
 Stevenson, Robert Louis, *The Merry Men*  
 Strong, L. A. G., *Don Juan and the Wheelbarrow*  
 Strong, L. A. G., *The English Captain* (scene is Scotland, Ireland, and Devon)  
 Suckow, Ruth, *Iowa Interiors*  
 Suckow, Ruth, *Children and Older People*  
 Wharton, Edith, *Certain People*  
 Wharton, Edith, *Ghosts*  
 Wharton, Edith, *Xingu and Other Stories*  
 Wright, Richard, *Uncle Tom's Children*

## DRAMA (FOREIGN)<sup>1</sup>

### A

Aeschylus, *Agamemnon*  
 Aeschylus, *Prometheus Bound*  
 Chekhov, Anton, *The Cherry Orchard* (a tragedy of Russian life)  
 Chekhov, Anton, *The Three Sisters* (Russian provincial life)  
 Chekhov, Anton, *Uncle Vanya* (a study of Russian temperament)  
 Euripides, *Electra* (compare with O'Neill's *Mourning Becomes Electra*)  
 Euripides, *Iphigenia in Tauris*  
 Euripides, *Medea*  
 Goethe, Johann Wolfgang von, *Faust*

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Gorky, Maxim, *The Lower Depths* (pre-Soviet slums)  
 Ibsen, Henrik, *Brand*  
 Ibsen, Henrik, *Hedda Gabler*  
 Ibsen, Henrik, *The Master Builder*  
 Ibsen, Henrik, *Rosmersholm*  
 Pirandello, Luigi, *As You Desire Me*  
 Pirandello, Luigi, *Henry IV* (in *Three Plays*) (insanity motive)  
 Pirandello, Luigi, *Right You Are (If you think so)* (in *Three Plays*)  
 Pirandello, Luigi, *Six Characters in Search of an Author* (in *Three Plays*)  
 Sophocles, *Antigone*  
 Sophocles, *Electra*  
 Sophocles, *Oedipus*  
 Strindberg, August, *The Dance of Death* (in *Easter*)  
 Strindberg, August, *A Dream Play* (in *Easter*)  
 Strindberg, August, *Easter*  
 Strindberg, August, *The Ghost Sonata* (in *Easter*)  
 Tolstoi, Leo, *The Power of Darkness* (a father murders his newborn child)

## B

Andreyev, Leonid N., *He Who Gets Slapped* (circus background)  
 Bjornson, Bjornstjerne, *Beyond Our Power*  
 Bjornson, Bjornstjerne, *The Gauntlet*  
 France, Anatole, *The Man Who Married a Dumb Wife*  
 Hugo, Victor, *Hernani* (Spanish historical romance)  
 Ibsen, Henrik, *A Doll's House*  
 Ibsen, Henrik, *Pillars of Society*  
 Molière (Jean Baptiste Poquelin), *The Doctor in Spite of Himself*  
 Rostand, Edmond, *L'Aiglon* (Napoleon's son)  
 Rostand, Edmond, *Cyrano de Bergerac* (soldier-poet)  
 Rostand, Edmond, *The Romancers*  
 Schiller, Johann Christoph Frederick von, *Maria Stuart*  
 Sudermann, Hermann, *Magda*

## DRAMA (ENGLISH AND AMERICAN)<sup>1</sup>

### A

Dunsany, Lord, *The Gods of the Mountain*  
 Dunsany, Lord, *The Laughter of the Gods* (in *Plays of Gods and Men*)  
 Dunsany, Lord, *A Night at an Inn* (in *Plays of Gods and Men*)  
 Dunsany, Lord, *The Tents of the Arabs* (in *Plays of Gods and Men*)  
 Eliot, T. S., *Family Reunion*  
 Eliot, T. S., *Murder in the Cathedral*  
 Gregory, Lady, *The Bogie Men* (in *New Comedies*)  
 Gregory, Lady, *Coats* (in *New Comedies*)  
 Gregory, Lady, *Damer's Gold* (in *New Comedies*)  
 Gregory, Lady, *The Full Moon* (in *New Comedies*)  
 Gregory, Lady, *The Gaol Gate* (in *Seven Short Plays*)  
 Gregory, Lady, *Hyacinth Halvey* (in *Seven Short Plays*)  
 Gregory, Lady, *The Jack Daw* (in *Seven Short Plays*)  
 Gregory, Lady, *McDonough's Wife* (in *New Comedies*)  
 Gregory, Lady, *The Rising of the Moon* (in *Seven Short Plays*)  
 Gregory, Lady, *Spreading the News* (in *Seven Short Plays*)  
 Gregory, Lady, *The Traveling Man* (in *Seven Short Plays*)

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.



Gregory, Lady, *The Workhouse Ward* (in *Seven Short Plays*)  
 MacKaye, Percy, *Jeanne d'Arc* (compare with Clemens' *Joan of Arc*)  
 MacKaye, Percy, *The Scarecrow* (from a tale by Hawthorne)  
 Millay, Edna St. Vincent, *The King's Henchman* (opera)  
 O'Casey, Sean, *The Plough and the Stars*  
 O'Neill, Eugene G., *The Great God Brown*  
 O'Neill, Eugene G., *Mourning Becomes Electra* (compare with Euripides' *Electra*)  
 O'Neill, Eugene G., *Strange Interlude*  
 Shaw, George Bernard, *Androcles and the Lion* (satiric fable)  
 Shaw, George Bernard, *Candida*  
 Shaw, George Bernard, *Man and Superman*  
 Shaw, George Bernard, *Pygmalion*  
 Shaw, George Bernard, *Saint Joan* (compare with MacKaye's *Jeanne d'Arc*)  
 Shaw, George Bernard, *You Never Can Tell*  
 Spender, Stephen, *Trial of a Judge*  
 Synge, John M., *The Play Boy of the Western World*  
 Synge, John M., *Riders to the Sea*  
 Synge, John M., *The Well of the Saints* (Irish peasants)  
 Yeats, William Butler, *The Land of Heart's Desire*

## B

Anderson, Maxwell, *Elizabeth the Queen*  
 Anderson, Maxwell, *Key Largo*  
 Anderson, Maxwell, *Mary of Scotland*  
 Anderson, Maxwell, *Winterset*  
 Anderson, Maxwell, and Stallings, Laurence, *The Buccaneer*  
 Anderson, Maxwell, and Stallings, Laurence, *First Flight*  
 Anderson, Maxwell, and Stallings, Laurence, *What Price Glory*  
 Balderston, John Lloyd, and Squire, J. C., *Berkeley Square*  
 Barrie, Sir James M., *The Admirable Crichton*  
 Barrie, Sir James M., *Quality Street* (Napoleonic wars)  
 Barrie, Sir James M., *What Every Woman Knows*  
 Barry, Phillip, *Animal Kingdom*  
 Behrman, S. N., *No Time for Comedy*  
 Bennett, Arnold, and Knoblock, Edward, *Milestones*  
 Besier, Rudolf, *The Barretts of Wimpole Street* (compare with *Flush*)  
 Connelly, Marcus Cook, *The Green Pastures* (Negro)  
 Coward, Noel, *Play Parade* (collection of seven plays)  
 Coward, Noel, *Tonight at 8:30* (collection of nine one-act plays)  
 Crothers, Rachel, *Susan and God*  
 Dayton, Katharine, and Kaufman, George, *First Lady*  
 Ferber, Edna, and Kaufman, George, *Stage Door*  
 Ferris, Walter, *Death Takes a Holiday* (Italian fantasy)  
 Galsworthy, John, *Justice* (indicting British divorce laws)  
 Galsworthy, John, *The Silver Box* (class injustice)  
 Galsworthy, John, *Strife* (industrial strike)  
 Gilbert, W. S., and Sullivan, Sir Arthur, *Complete Plays*  
 Goldsmith, Oliver, *She Stoops to Conquer*  
 Hart, Moss, and Kaufman, George S., *You Can't Take It With You*  
 (best comedy of 1937)  
 Hellman, Lillian, *The Little Foxes*  
 Kaufman, George, *The American Way*  
 Kaufman, George, *The Man Who Came to Dinner*

Kaufman, George, and Ferber, Edna, *Dinner at Eight*  
 Kaufman, George, and Ryskind, Morris, *Of Thee I Sing*  
 MacLeish, Archibald, *Air Raid, a Verse Play for Radio*  
 MacLeish, Archibald, *The Fall of the City; Verse Play for Radio*  
 MacLeish, Archibald, *Panic, a Play in Verse*  
 Milne, A. A., *Mr. Pim Passes By* (whimsical comedy)  
 Odets, Clifford, *Waiting for Lefty*  
 O'Casey, Sean, *Juno and the Paycock* (Dublin tenements)  
 O'Casey, Sean, *The Shadow of a Gunman* (Irish independence)  
 O'Neill, Eugene G., *Ah, Wilderness* (comedy of adolescence)  
 O'Neill, Eugene G., *Anna Christie* ("Dat old Debbil Sea")  
 O'Neill, Eugene G., *Days Without End* (modern miracle play)  
 O'Neill, Eugene G., *Desire Under the Elms*  
 O'Neill, Eugene G., *Dynamo* (Is Electricity God?)  
 O'Neill, Eugene G., *The Emperor Jones* (study of fear)  
 O'Neill, Eugene G., *Lazarus Laughed* (at death)  
 O'Neill, Eugene G., *Marco Millions* (a Renaissance Babbitt)  
 Pinero, Sir Arthur W., *The Second Mrs. Tanqueray*  
 Pinero, Sir Arthur W., *Sweet Lavender*  
 Pinero, Sir Arthur W., *Trelawney of the Wells* (actors)  
 Rice, Elmer, *Counsellor-at-law*  
 Rice, Elmer, *Street Scene*  
 Rice, Elmer, *The Subway* (modernistic tragedy)  
 Saroyan, William, *The Time of Your Life*  
 Shakespeare (consult your instructor)  
 Shaw, Irwin, *Bury the Dead*  
 Shaw, Irwin, *The Gentle People*  
 Sheridan, Richard Brinsley, *The Rivals*  
 Sheridan, Richard Brinsley, *The School for Scandal*  
 Sheriff, Robert Cedric, *Journey's End* (World War)  
 Sherwood, Robert, *Abe Lincoln in Illinois*  
 Sherwood, Robert, *The Petrified Forest*  
 Sherwood, Robert, *Idiots' Delight*  
 Sherwood, Robert, *Reunion in Vienna*  
 Torrence, Ridgely, *Granny Maumee*  
 Torrence, Ridgely, *The Rider of Dreams* (in *Granny Maumee*)  
 Torrence, Ridgely, *Simon the Cyrenian* (in *Granny Maumee*)  
 (Plays for a Negro theatre) (Read three for one report)  
 Vane, Sutton, *Outward Bound*  
 Wilde, Oscar, *Lady Windermere's Fan*  
 Wilde, Oscar, *The Importance of Being Earnest*  
 Wilde, Oscar, *A Woman of No Importance*  
 Wilder, Thornton, *Our Town*

### ANTHOLOGIES OF POETRY<sup>1</sup>

Cullen, Countee, *Caroling Dusk—An Anthology of Verse by Negro Poets*  
 Johnson, James W., *The Book of American Negro Poetry*  
 Landis, Paul, *Illini Poetry 1924-1929* (by students and teachers at this University)  
 Lomax, John A., *Cowboy Songs and Other Frontier Ballads*  
 Lomax, John A., *Songs of the Cattle Trail*  
 Rittenhouse, Jessie B., *The Little Book of Modern Verse*

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.



Sandburg, Carl, *The American Songbag*  
 Untermeyer, Louis, *Modern American Poetry*  
 Van Doren, Mark, *American Poets 1630-1929*  
 Van Doren, Mark, *An Anthology of World Poetry*

## POETRY<sup>1</sup>

### A

Aiken, Conrad P., *Punch: the Immortal Liar* (folk narrative)  
 Auden, W. H., and MacNeice, Louis, *Letters from Iceland*  
 Brooke, Rupert, *Collected Poems*  
 De La Mare, Walter J., *The Listeners and Other Poems*  
 Dickinson, Emily, *Complete Poems* (our best woman poet)  
 Eliot, T. S., *Collected Poems*  
 Fearing, Kenneth, *Dead Reckoning* (social protest)  
 Hardy, Thomas, *Collected Poems* (ironic tales and portraits)  
 Housman, A. E., *A Shropshire Lad* (bitter lyrics of youth)  
 Lanier, Sidney, *Poems* (post-Civil War Southern poet)  
 Lowell, Amy, *Can Grande's Castle* (historical)  
 Lowell, Amy, *Pictures of the Floating World* (from Oriental models)  
 Millay, Edna St. Vincent, *The Buck in the Snow and Other Poems*  
 Millay, Edna St. Vincent, *A Few Figs from Thistles*  
 Millay, Edna St. Vincent, *The Harp-Weaver and Other Poems*  
 Millay, Edna St. Vincent, *Renascence and Other Poems*  
 Millay, Edna St. Vincent, *Second April*  
 Robinson, Edwin Arlington, *Collected Poems*  
 Robinson, Edwin Arlington, *Tristram*  
 Stephens, James, *Collected Poems* (gay Irish singing)  
 Wylie, Elinor H., *Angels and Earthly Creatures*  
 Wylie, Elinor H., *Black Armour* (subtle and personal)  
 Wylie, Elinor H., *Nets to Catch the Wind*  
 Wylie, Elinor H., *Trivial Breath*  
 Yeats, William Butler, *Early Poems and Stories* (Irish)  
 Yeats, William Butler, *Later Poems*  
 Yeats, William Butler, *The Tower*

### B

Benét, Stephen Vincent, *Burning City*  
 Benét, Stephen Vincent, *John Brown's Body* (Civil War epic)  
 Benét, Stephen Vincent, *Young Adventure* (undergraduate verse)  
 Brown, Sterling, *Southern Road* (from Negro folk songs)  
 Bynner, Witter, *Indian Earth* (New Mexico)  
 Carroll, Lewis (Charles Dodgson), *Collected Verse* (humorous)  
 Ciardi, John, *Homesward to America*  
 Coffin, Robert P., *Ballads of Square-Toed Americans*  
 Cullen, Countee, *The Black Christ and Other Poems*  
 Cullen, Countee, *Color*  
 Cullen, Countee, *Copper Sun*  
 De La Mare, Walter J., *Selected Poems* (mostly nature themes)  
 Denney, Reuel, *Connecticut River*  
 Evans, Abbie, *The Bright North* (rural Maine)  
 Engle, Paul, *Corn* (the spirit of the Midwest)  
 Fletcher, John Gould, *Breakers and Granite* (U. S. panorama)  
 Frankenberg, Lloyd, *The Red Kite*

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Frost, Robert, *A Boy's Will* (compare with Housman's *Shropshire Lad*)  
 Frost, Robert, *A Further Range*  
 Frost, Robert, *New Hampshire*  
 Frost, Robert, *North of Boston*  
 Frost, Robert, *Selected Poems*  
 Housman, A. E., *Collected Poems*  
 Johnson, James W., *God's Trombones—Seven Negro Sermons in Verse*  
 Johnson, Josephine, *Year's End*  
 Kipling, Rudyard, *Verse* (British soldiers and colonists)  
 Knibbs, Henry Herbert, *Saddle Songs and Other Verse*  
 Lindsay, Vachel, *The Chinese Nightingale and Other Poems*  
 Lindsay, Vachel, *The Congo and Other Poems*  
 Lorentz, Pare, *The River* (the text of a documentary film)  
 Lowell, Amy, *Selected Poems* (free-verse experiments)  
 MacLeish, Archibald, *Land of the Free*  
 MacNeil, Louise, *Gauley Mountain*  
 McKay, Claude, *Harlem Shadows*  
 Masefield, John, *The Everlasting Mercy and the Widow in the Bye Street* (narrative verse)  
 Masefield, John, *Reynard the Fox*  
 Masefield, John, *Salt-Water Ballads*  
 Masefield, John, *Selected Poems*  
 Masters, Edgar Lee, *Poems of People*  
 Masters, Edgar Lee, *Spoon River Anthology* (Illinois epitaphs)  
 Millay, Edna St. Vincent, *Conversation at Midnight*  
 Parker, Dorothy, *Death and Taxes* (flippant and amusing)  
 Parker, Dorothy, *Enough Rope*  
 Sandburg, Carl, *Chicago Poems*  
 Sandburg, Carl, *Cornhuskers*  
 Sandburg, Carl, *Good Morning, America*  
 Sandburg, Carl, *The People, Yes*  
 Sandburg, Carl, *Slabs of the Sunburnt West*  
 Sandburg, Carl, *Smoke and Steel*  
 Sarrett, Lew, *Slow Smoke* (Indians and the old West)  
 Sassoon, Siegfried L., *Counter Attack* (anti-war)  
 Teasdale, Sara, *Flame and Shadow*  
 Teasdale, Sara, *Love Songs*  
 Van Doren, Mark, *Collected Poems, 1922-1938*  
 Van Doren, Mark, *Jonathan Gentry* (historical verse-novel)

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